

## 67<sup>th</sup> PRIMETIME EMMY® AWARDS



2014 – 2015  
RULES AND PROCEDURES

**Revised May 29, 2015**

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## INTRODUCTION

These are the official rules and procedures for the Primetime Emmy Awards. Although published both on the Television Academy's website and in booklet form, the definitive version will always be the one on the website, because it can be updated and amended as necessary.

These rules have been reviewed for the 2014-2015 awards and, as specifically noted in the text (in bold), revised by the Television Academy Board of Governors.

For clarification of rules and procedures, call the Television Academy's senior vice president of awards, John Leverage (818/754-2871), the Television Academy's vice president of awards, Julie Shore (818/754-2874), or the Primetime awards staff: Sheri Ebner (818/754-2881), Barrie Nedler (818/754-2879), Sara Guyton (818/754-2837) and Riquel Olander (818/754-2857).

The Primetime Awards Committee, on behalf of the Board of Governors, is the final arbiter of any and all Primetime Emmy Awards eligibility matters.

Category placement will not be finalized until 72 hours prior to the publication of the nominating ballots. Entry in a category or issuing For Your Consideration video assigned to a category does not assure placement in that category. If you have a question about category placement, please contact the awards department.

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## 2015 CALENDAR

### **June 1, 2014 - May 31, 2015**

Eligibility period (please also refer to the “hanging episodes” rule)

### **April 28**

Deadline to place a first-round for-your-consideration advertisement in *emmy* issue #4.  
Please contact Rose Einstein at (323) 842-2142 or [einstein@televisionacademy.com](mailto:einstein@televisionacademy.com) for further information

### **May 4**

Entry deadline for ALL entries that were originally presented 6:00 PM - 2:00 AM,  
June 1, 2014 - May 31, 2015 (please also refer to the “hanging episodes” rule)

### **May 6**

Deadline to apply for hyphenate ballot status and reinstate or apply for membership in the  
Television Academy and be eligible to vote in both rounds of the 2015 primetime competition

### **May 12**

Deadline to place a first-round for-your-consideration advertisement in *emmy* issue #5.  
Please contact Rose Einstein at (323) 842-2142 or [einstein@televisionacademy.com](mailto:einstein@televisionacademy.com) for further information

### **June 15**

Nomination voting begins

### **June 26, 10:00 PM**

Nomination voting ends

### **July 16**

Nominations are announced

### **July 23**

Deadline to place a final-round for-your-consideration advertisement in *emmy* issue #6.  
Please contact Rose Einstein at (323) 842-2142 or [einstein@televisionacademy.com](mailto:einstein@televisionacademy.com) for further information

### **Week of August 3**

Final round videos available for viewing

### **August 17**

Final round voting begins

### **August 28, 10:00 PM**

Final round voting ends

### **Saturday, September 12**

Creative Arts Awards and Ball

### **Sunday, September 20**

FOX Telecast and Governors Ball

## ENTRY PROCEDURES

1a. **Entry Deadline:** Entries will be accepted online until **May 4, 2015**. All entries, whether the program has already aired or will air between May 4 and May 31, **MUST** be entered by May 4. For example, a program still in editing without a final music score must be entered by the editor and the composer by May 4. If upon viewing the completed program the entrant decides (by 5:00 PM on May 31) to withdraw the entry, the entry fee will be refunded.

2. Entries made before the deadline may be modified by the entrant until 5:00 PM on May 31, 2015. An example of a modification would be the replacement of the episode submitted for judging with another eligible episode. Please note that no modifications to any entry will be allowed after the nominating ballots are posted (June 15).

3a. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline (May 4) has passed may be entered until 5:00 PM on May 31, 2015 (e.g., a program scheduled for a June airing that was rescheduled for May).

3b. Programs and individual achievements in preparation but not completed by the time of the entry deadline (May 4) must be entered on or before that deadline. For example, a program still in editing without a final music score must be entered by the editor and the composer by May 4. If upon viewing the completed program the entrant decides (by 5:00 PM on May 31) to withdraw the entry, the entry fee will be refunded.

4. To be eligible, a program must have its "premiere" airing during the eligibility period. This "premiere" must be the first airing and promoted and reviewed as such. Preview screenings, which are aired late-night or posted on the web and are not promoted or reviewed, will not qualify as an eligible "premiere."

5. Producers may enter their programs for nominations in all categories except in the music categories, where the entry must be made by the individual being submitted. Individuals may enter themselves (and their team, if the entry is for a team achievement) for specific individual awards.

6. Producers may submit one or more program entries per program category or area. In most categories/areas an eligible individual or the identical team may enter multiple achievements per category or area if the achievements are for different programs. Categories excluded from this rule are directing in comedy and drama series, directing for movies/limited series, directing for variety series and specials and technical direction for series and movies/limited series or specials. In the case where a producer makes an entry for an eligible individual or team, it is the producer's responsibility to inform them that the entry has been made on their behalf.

7. It is a general principle of this competition that a single achievement is limited to a single bid for an Emmy, i.e., every entrant is eligible to place his/her achievement in only one appropriate category. Final approval of category placement is determined by the Primetime Awards Committee.

8. In the case of team entries, entrants must submit the complete team, not just themselves or partial teams. Only those individuals who have made a significant and substantive contribution to the achievement entered are eligible.

PLEASE NOTE: The Board of Governors of the Television Academy have set numerical caps on the number of team members in numerous categories of the competition. Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where the rule of substantial contribution (above) calls for their consideration.

9. It is often the case that an agent, manager, studio, production company or broadcast entity will facilitate the entry by submitting the form, but the individual who is listed as the "entrant" is considered by the Television Academy to be the person who has made the entry.

**Please note: submissions for all music categories can be made by the individual composers/songwriters or composer/songwriter teams seeking an Emmy nomination only. No producer, public relations or awards representatives are eligible to submit on behalf of the composer. Only someone who is eligible to be entered on the application as an entrant may make the entry.**

10. Eligibility is based on screen credit. Producers may not alter an individual's screen credit in order to qualify the individual for Emmy eligibility. Entries not supported by final and definitive credits (as determined by the Awards Committee in conjunction with the relevant peer group executive committee) are ineligible.

11. Next of kin may make an entry on behalf of a deceased relative.

12. Correct entry information is the responsibility of the entrant. The Television Academy is not liable for incorrect ballot listings that are the result of incorrect information on the entry forms.

13. If an entry is made in the wrong category and the error is not discovered until it goes to the voters on the nomination ballot, it will be disqualified. If the Television Academy makes an error that leads to an incorrect categorization on the nomination ballot, a correction will be issued.

14. Ineligible entries will be disqualified at any stage of the competition.

## ENTRY FEES

### 1. Commercial entry fees:

There is a flat \$250 fee for all commercial entries.

### 2. Individual achievement entry fees per submission:

For a single individual, the fee is \$200.

For 2-4 individuals, the fee is \$400.

For 5-8 individuals, the fee is \$500.

For 9-10 individuals, the fee is \$600.

For 11 or more individuals the fee is \$60 per entrant.

### 3. Program entry fees per submission:

For a program entry with a single producer, the fee is \$400.

For 2-4 producers, the fee is \$600.

For 5-8 producers, the fee is \$700.

For 9 or more producers, the fee is \$800.

### 4. Interactive Media Programming fees:

**Individuals** - For an individual or group of individuals submitting as the official entrant the fee is \$400.

One entrant: \$400 (waived if a Television Academy member)

Two entrants: \$200 per entrant (waived for each Television Academy member)

Three entrants: \$133 per entrant (waived for each Television Academy member)

Four entrants: \$100 per entrant (waived for each Television Academy member)

Five entrants: \$80 per entrant (waived for each Television Academy member)

**Companies/Partnerships** - For a company or partnership submitting as the official entrant, the fee is \$600.

One company: \$600 (waived if the entrant has a Television Academy member)

Two companies: \$300 per entrant (waived for each entrant with a Television Academy member)

Three companies: \$200 per entrant (waived for each entrant with a Television Academy member)

Four companies: \$150 per entrant (waived for each entrant with a Television Academy member)

Five companies: \$120 per entrant (waived for each entrant with a Television Academy member)

## MEMBER FEES

**1a. Television Academy members receive one free entry. Additional entries will require the full entry fee. (Each member submitting an entry will need to enter his/her member ID number on the entrant page of the online form to receive their entry fee discount.) This benefit means that for an entry with a single entrant, the entire entry fee is waived. For an entry with multiple entrants, only the member's portion of the entry fee is waived. Member ID numbers are non-transferable.**

1b. In the case of an entry with multiple individuals, be it for an individual achievement or program, each individual may enter his/her membership ID number to cover his/her percentage of the entry fee. The member ID number can be found on the front of your membership card. If you do not have your membership card, please log into your account at [www.televisionacademy.com](http://www.televisionacademy.com) or you can e-mail the membership department at [membership@televisionacademy.com](mailto:membership@televisionacademy.com).

2. Non-members pay their percentage based on the number of individuals submitted. If a non-member entrant joins the Television Academy prior to May 6, his/her entry fee will be waived.

PLEASE NOTE: If a non-member of the Television Academy is announced as a nominee on July 16, he/she will receive one complimentary nominee ticket to the awards presentation and ball (members receive two complimentary tickets). Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for \$250, Telecast non-member nominees may purchase one guest ticket to the presentation and ball for \$500, or non-member nominees may choose to join the Television Academy (membership fee \$185) to receive a guest ticket at no extra charge. Non-members may also join prior to May 6 and have their percentage of the entry fee waived.

3. A member entering a commercial may enter their membership ID number to cover the \$250 entry fee for either the eligible ad agency or the production company.

4. National Academy of Television Arts & Sciences memberships are not valid as entry waivers.

## CRITERIA FOR ELIGIBILITY

The 2001 rules book language stating that only programs "originated for" television are Emmy-eligible was changed in 2002 to "originally aired on" television (including by way of example so-called basic cable, pay cable, pay television, pay-per-view, interactive cable and broadband) in order to clarify that the Television Academy does not include in its eligibility test the development history of a program.

The eligibility of individual achievements will remain as it has been in the past:

- eligibility will be considered on a case-by-case basis
- other than performances, individual achievements originated for or derived/adapted from a medium other than television (e.g., the costumes for a Metropolitan Opera production subsequently taped for broadcast) are ineligible
- individual achievements originated for television or simultaneously originated for both television and another medium (e.g., costumes for a joint production of a program designed to be presented live on stage and live/recorded on television) are eligible

1. Programs (and individual achievements within them) are eligible for nomination if they were originally aired or originally transmitted during the eligibility year in any primetime period (6:00 PM - 2:00 AM) (i) by broadcast to at least 50% of the total potential U.S. television audience or, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television, pay-per-view, interactive cable and broadband) to markets representing at least 50% or more of U.S. households.
2. To be eligible, a program must have its "premiere" airing during the eligibility period. This "premiere" must be the first airing and promoted and reviewed as such. Preview screenings, which are aired late-night or posted on the internet and are not promoted or reviewed as such, will not qualify as an eligible "premiere."
3. Where there is a program that is eligible for placement in more than one category, the producer has discretion (excluding nonfiction/reality programs) with the final approval of the Industry Review Panel to enter the program and its individual achievements in any category where they are eligible. The placement of a program automatically directs the placement of all individual achievement entries, e.g., if a program is placed in comedy series, performers must follow in comedy series categories (or, where there is no such direct correspondence, the most appropriate category).
- 4a. Game shows that fall short of Primetime and Daytime eligibility because they lack more than 50% penetration in either Daytime or Primetime time periods (but have a total Primetime-plus-Daytime penetration of greater than 50%) are eligible to enter in either the Daytime or Primetime Emmys (in accordance with eligibility rule 4b). Producers of programs that have both a daytime and nighttime version must choose one or the other for entry in either the Daytime or Primetime Emmy Awards. A syndication market listing is required for all syndicated entries.
- 4b. Game shows initially broadcast in primetime during the hours of 8:00 PM and 2:00 AM Eastern Time and the corresponding primetime period in other time zones are to be judged and presented as a part of the Primetime Emmy Awards competition and ceremony. Game shows broadcast prior to 8:00 PM are eligible in the Daytime Emmy Awards.
- 4c. Game shows initially transmitted at 8PM ET on a single feed network, e.g., via the internet or some cable platforms, reach less than half of the country at 8PM ET and more than half the country prior to 8PM ET (7PM CT + 6PM MT + 5PM PT), and therefore they qualify as national programs in the Daytime rather than the Primetime competition. However, with a multiple feed network, we count the primetime feeds in each time zone, e.g., an initial 6PM ET feed + a subsequent and separate 6PM PT feed = over 50% of the country receiving its own, separate, 6PM feed.
5. Game shows and any program that gives a prize or is itself a contest and/or competition must enter as a Reality-Competition Program.
6. Extended-length episodes of series may only be entered in the series area and may not be entered as movies, limited series or specials.
7. Entertainment News Programs airing nationally between the hours of 6:00 PM and 8:00 PM may choose to compete in the Daytime Emmy Awards.
8. Foreign television production is ineligible unless it is the result of a co-production (both financially and creatively) between U.S. and foreign partners, which precedes the start of production, **and with a purpose to be shown on U.S. television.** The producer of any production produced in the U.S. or outside the U.S. as a co-production between U.S. and foreign partners, in a language that is substantially (i.e. 50% or more) in a language other than English, shall have the discretion to enter the production and its individual achievements in any category where they are eligible in the Primetime Emmy Awards competition or in the awards competition of the International Academy of Television Arts & Sciences ("International Academy"), but not both. The Primetime Emmy Awards currently have no current categories for non-English program categories; if such categories are to be created, the Television Academy will give the International Academy at least eighteen months' (commencing no

earlier than January 1, 2015) notice prior to such effect; creation of new non-English categories will not affect the International Academy categories and the producer shall have the option of entering the existing Primetime Emmy Awards category or the new Primetime Emmy Awards non-English category or the International Academy category for which eligible, but may enter only one such category.

9. A program that had eligibility in a prior awards year or another Emmy competition or is a foreign acquisition without benefit of a domestic co-production cannot be re-introduced into eligibility in the current awards year, even though it may have been modified with new footage, sound track, musical score, etc.

10. Television programs that are offered for sale on home video devices or offered for sale by means of electronic sell-through on the Internet prior to their first airing or Internet exhibition are not eligible, unless such offering occurs within seven (7) days prior to the program's original airing or Internet exhibition. Television programs that are offered for general theatrical exhibition occurring prior to their airing or Internet exhibition are not eligible. "General theatrical release" shall not include either or both (A) exhibitions made for purposes of fulfilling Award requirements (e.g. festival Awards, the Oscars) if such exhibition occurs only at one or more film festivals and/or in limited theatrical release of not more than seven days in not more than two (2) cities and (B) exhibitions made for the purpose of meeting "initial limited theatrical prelease" requirements for foreign theatrical exhibition by a motion picture distributor or financier provided that evidence of the requirement for an initial limited theatrical release is acceptable to the Awards Committee and that theatrical exhibitions prior to the airing or Internet exhibition of the television program do not exceed an aggregate of up to seventy (70) days prior exhibitions in not more than ten (10) U.S. cities. Showing a foreign television program that otherwise qualifies as an eligible foreign co-production under the Rules shall not be disqualified because of a prior limited theatrical release.

11. Telethons aired for the purpose of raising money for political parties are ineligible.

12. No program (along with its individual achievements) previously entered in any other national Emmy competition (Daytime, News and Documentary, Sports, Engineering or International) is eligible for the Primetime competition.

13. Programs first broadcast during primetime hours, which are essentially "extensions" of a daytime series, may not be entered in either the Primetime or Daytime Emmy competitions. A program will be considered an extension program of a Daytime program or series unless the Primetime Awards Committee determines that there are factors which take the submitted program out of the category of an "extended program" such as: whether the running time of the program submitted differs from that of the series episodes; whether writers and cast members are different from those on the series; whether there are differences in the program format; whether the story content is designed as a complete arc containing a beginning, middle and end rather than an open-ended serial-style, and similar considerations.

14a. An ongoing series or intended series (excluding documentary/nonfiction and animation) that is cancelled or discontinued and five or less episodes first aired in the current eligibility year, the series is ineligible.

14b. Hanging Episodes for series eligibility: If an ongoing series has enough episodes in the current eligibility year to qualify as a series and has one or more episodes that are part of the series season, included the season/series finale, that fall into the subsequent eligibility year, the "hanging episodes" that are in a contiguous rollout on the same distribution platform join in eligibility the already-qualified-as-eligible episodes of the series, as long as the hanging episodes air prior to the return of the first round ballots. For example, a comedy series that regularly airs on a weekly basis that has six episodes in the 2015 eligibility year and has two more episodes of its series season airing subsequently and on the same platform in the 2015 eligibility year would enter all eight episodes in 2015 eligibility. On the other hand, a comedy series that has two episodes in the 2015 eligibility year and six more episodes airing subsequently on the same platform in the 2016 eligibility year would enter the eight episodes only in 2016. They would not be allowed to "sneak" the six episodes, e.g., post them on the internet or air them in an obscure time spot, in order to qualify the series in 2015.



14c. Hanging episodes/parts eligibility for limited series: If the majority of the total running time of the episodes/parts of a limited series airs within the current eligibility year and has one or more episodes/parts that fall into the subsequent eligibility year, the "hanging episodes/parts" that are in a contiguous rollout on the same distribution platform join in eligibility the already-qualified-as-eligible episodes/parts of the limited series, as long as the complete limited series is broadcast prior to the return of the first round ballots.

15. Clip shows, year-enders, best-ofs and anniversary specials must be entered as specials. Previously-aired material from the past two eligibility years is limited to no more than 35% of the program's total running time in order to be eligible. (Inclusion of material originally aired prior to June 1, 2013 is considered "historic" and does not negatively affect eligibility.)

16. A "special" episode of a primetime series (excluding variety series and nonfiction series) may be entered as a stand-alone special in a non-series category or area, but only if it was not part of the regular series order from the network or involves a significant and substantive format change throughout, e.g., from whole-episode live-action to whole-episode animation. A variety series or nonfiction series episode that diverges from the series norm may not enter as a separate, stand-alone special, even if it was not part of the regular series order from the network.

17. Syndicated programs that have reached a cumulative audience of at least 50% of the total potential U.S. television audience during the eligibility period, but not 50% exclusively in Daytime or Primetime, may enter either in Daytime or Primetime, but not in both. A producer may enter the program where it had the highest percentage of original airtimes, or where its appropriate category appears. A syndication market listing must accompany all syndicated entries.

18. If a program is comprised of more than one segment, an individual entrant must enter his or her segment only.

19. Where there is a minimum percentage of screen time for an achievement to gain eligibility, and that minimum is not met, the achievement is ineligible to enter elsewhere in the competition.

## NOMINATION VOTING PROCEDURES

1. Ballots will be posted on June 15, and the deadline to vote is 10:00 PM on June 26.
2. All members are entitled to vote for outstanding program nominations. This rule does not include animated programs or documentary/nonfiction program categories (only Animation peer group members will have access to the nominating ballot for animated programming and only the Documentary peer group members will have access to the Documentary/Nonfiction Specials and Series ballot). Voters may cast up to ten votes in each program category/area.
3. Peer groups have access to the ballots pertinent to their membership (see Appendix for breakdown).
4. **HYPHENATE BALLOTS:** Ballots outside of their peer groups may be requested by members whose credits would allow them voting privileges in those peer groups, e.g., a producer member who also has the requisite writing credits may additionally request a writing ballot. The deadline for applying for additional ballots is **May 6**. Current members will be notified in March. If you do not receive the notification, please call the membership department at 818/754-2800. Members must reapply every four years to receive hyphenate ballot(s).

## NOMINATION PROCEDURES

1. In general, there will be five nominations in each category and area (an exception being comedy and drama series where there will be **seven** nominations in each category and variety talk series, variety sketch series, structured reality, unstructured reality and reality-competition programs and comedy and drama series lead, supporting and guest performers and limited series directors, lead and supporting performers and writers, and technical direction for a series where there will be six nominations in each category/area).
2. The number of nominations will not exceed 1/3 the number of the category or area entries, with the understanding that there will always be a minimum of two nominations per category or area.
3. Where there are less than five entries in a category or area, all entries will be screened by the appropriate peer group for nomination. Any entry that receives nine-tenths approval will receive a nomination.
4. Where there is a single entry, the appropriate peer group executive committee will determine whether the entry had sufficient votes to merit a nomination.
5. In the case of ties, the closest number to five will prevail, unless there are fewer than three or more than seven nominations, in which case the Primetime Awards Committee will determine the number of nominations.
  - 5a. Ties that include the possibility of the total number of nominations being 1 number from the target number of nominations break in favor of the higher possibility, e.g., 4 or 6 breaks to 6.
  - 5b. Ties that include the possibility of the total number of nominations being 2 numbers from the target number of nominations break in favor of the lower possibility, e.g., 3 or 7 breaks to 3.
  - 5c. Ties that include the possibility of the total number of nominations being 3 numbers from the target number of nominations are resolved by the Awards Committee, e.g., 2 or 8 does not automatically break and must go to the Awards Committee for a final decision.
  - 5d. In a category where the ideal number of nominations is five and the fifth and sixth top vote-getters are within 2% of each other, both are included in nomination.
  - 5e. The 2% rule will continue to apply to Outstanding Comedy Series and Outstanding Drama Series categories. If one or more series receives at least 98% of the votes as the seventh place nominee, then that series or those series will also be nominated for the category. However, in no event will there be more than nine (9) nominees in either of the categories.**
  - 5f. The 2% rule will apply to the Outstanding Lead Actor/Actress and Outstanding Supporting Actor/Actress in both Comedy and Drama series categories. If one or more performers receive at least 98% of the votes as the sixth place nominee, then that performer or those performers will also be nominated in the applicable category. However, in no event will there be more than eight (8) nominees in any one of the categories.**
6. Nominated achievements may be withdrawn from nomination by a sole nominee or all nominated members of a team. Individual nominees on a team may withdraw themselves, but the nomination will stand as long as at least one team member remains.
7. Nominees will be announced live on July 16, 2015.
8. Errors and Omissions: Except for cases where the omission of a name is a Television Academy error, there will be a flat fee of \$250 for each individual added between July 16 and

July 30. The final date for errors and omissions (including the names of eligible individuals not on the list exchanged for nominated names on the list) will be July 30, 2015.

9. Each nominee agrees that any film, tape recording, screenshot or supplemental printed material that is furnished to the Television Academy in connection with an entry may be retained by the Television Academy for file, reference and archival purposes and may be viewed partially or in its entirety for judging purposes. All of or portions (i.e. "clips") from any such film, tape recording, screenshot or supplemental printed material may be used on or in connection with the presentation and/or broadcast and/or other exhibition of any Emmy Awards Ceremony, including but not limited to any internet exhibition of such films, tape recordings, screenshots or clips from the same and/or supplemental printed material and use in connection with promotional announcements or other promotional activities for any of the foregoing; use of such films, tape recordings, screenshots or clips from the same and/or supplemental printed material shall be subject to the clearance of any parties other than the nominee that may be required.

10. Nominee tickets: Nominees who are members of the Television Academy will receive two complimentary tickets to the appropriate awards presentation and dinner. Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for \$250, Telecast non-member nominees may purchase one guest ticket to the presentation and ball for \$500, or non-member nominees may choose to join the Television Academy (membership fee \$185) and receive one guest ticket at no extra charge.

### **FINAL-ROUND EMMY JUDGING**

1. Final-round voting will take place August 17 – August 28.

**2. Only national active Television Academy members who were eligible to vote in the nomination round are eligible to vote in the final round. Individuals who join the Academy after the nomination round will not be eligible to vote in the final round.**

3. It is a general principal of the competition that final-round judges recuse themselves from voting on a category if they have a conflict of interest judging that category.

4. National active members from all peer groups are eligible to vote on the program categories (except animated and documentary program categories).

5. Judging of individual achievement categories is restricted to peer judging (e.g., only writer members may judge writing categories, only director members may judge directing categories, etc.) unless otherwise indicated.

6. Peer groups determine the judging systems for their peer group. Emmy judging can be a ratings-score system based on categories of evaluation, or preferential voting in which the nominations are ranked.

7. Drama and comedy series are required to submit any six eligible episodes for final-round judging. Program nomination episodes must be the usual running time of the series episodes. Extended-length episodes will count as two episodes.

PLEASE NOTE: The minimum number of episodes that need to be broadcast during the eligibility year to qualify for all series (excluding Documentary or Nonfiction Series and Animated Series) will be six.

8. The length of an episode submitted for individual achievement may exceed, by as much as double, the standard running time of the series episodes. Extended length episodes must be originally aired in one continuous time block with a single main title card and a single end credit roll. If the episode airs in two parts, both parts must have the same episode title

and may be selected (excluding Special Visual Effects) as long as they do not cumulatively exceed twice the standard running time of the series episodes.

9. Upon nomination, every Emmy Award is conditioned upon the delivery of a correctly prepared **digital file** of the nominated achievement to the Academy, unless otherwise indicated.

**PLEASE NOTE: Digital files** must be of acceptable quality for viewing, with correct audio and video reproduction. Unless otherwise noted, files must be in the same form and content as originally broadcast, minus commercial breaks. Failure to provide judging materials will result in forfeiture of the opportunity to win an Emmy.

10. Each nominated achievement will be retained by the Television Academy for deposit in the Television Academy/UCLA television archives.

## EMMY WINNERS

1. All votes are tabulated by the accountants, and winners are announced at the Creative Arts Awards on September 12 and the Primetime Telecast on September 20. The Emmy will be presented to the individual(s) specifically listed with each nomination. In the event that more than one eligible individual is credited with the winning achievement, each individual will receive an Emmy.

2. The Emmy may be accepted by a designee in those cases where the awardee has died or become permanently disabled.

3. Because there are often changes in the rosters of nominees between the nomination press release and the winner press release, the winner press release will be considered the final and definitive source of winner information.

## RULES FOR THE PROTECTION OF THE EMMY® STATUETTE

1. The Emmy® statuette is the property of and all rights are reserved by the Academy of Television Arts & Sciences.

2. The Emmy® statuette may not be reproduced or used in any commercial manner unless otherwise permitted by the Academy, it being understood that possession of the same is solely for the benefit of the recipient and the recipient's heirs or successors in interest.

3. If a recipient or the recipient's heir or successor in interest proposes to sell or otherwise dispose of the Emmy® statuette, such persons shall be obligated to return the statuette to the Academy of Television Arts & Sciences which will retain the same in storage in memory of the recipient.

## CERTIFICATES, CITATIONS AND COMMEMORATIVES

1. **Nomination Certificates**  
Nomination Certificates are provided to all nominees.

2. **Production Certificates**  
Production Certificates may be purchased by the producer(s) or executive producer(s) of Emmy-winning programs in recognition and appreciation of those individuals who materially contributed to the Emmy-winning program.

3. Craft Citations

Citations may be requested by Emmy-winning individuals in recognition and appreciation of those individuals - generally assistants - who materially contributed to the Emmy-winning achievement.

4. Commemorative Emmys

Commemorative Emmy Awards can be ordered on behalf of the studio, production company, or network that was principally involved with the winning program or individual achievement. Commemorative Emmys cannot be ordered for individuals. (Generally, a total of three commemorative Emmys may be ordered per win.)

The intent of issuing commemorative Emmys is to give studios, production companies and networks the opportunity to display, in a corporate or public space, the Emmy Awards for programs that they produced or broadcast.

All commemorative Emmy orders are subject to the approval of the Primetime Awards Committee.

2014 – 2015 PRIMETIME EMMY® AWARDS



CATEGORIES

AREAS

JURIED AWARDS

## AWARDS DEFINITIONS

### 1. Category

The definition of a category award is a single, must-give award that is the result of head-to-head competition with the highest vote-getter receiving an Emmy.

### 2. Area

An awards area is non-competitive. Each nomination is considered on its own terms without regard to the other nominations in the area. The voting procedures for area awards are listed under each specific area award.

### 3. Juried

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. There are no nominations. The winner(s), if any, are announced prior to the awards presentation. Deliberations are open and arguments pro and con the giving of an Emmy to an entrant is discussed. At the conclusion of the deliberation on each entry, the jury votes on the question, "Is this entry worthy of an Emmy award - yea or nay? (and, as with all parliamentary-procedure votes, there is the option to abstain). Only those with unanimous approval win. If there is a single dissenter in a panel comprised of no more than twelve jurors who cannot be convinced to change his/her vote, the chair may rule that the award will be given in spite of that single dissent. Two dissenters in a panel comprised of 13 to 24 jurors may be over-ruled (with a single dissenter added to each increment of twelve, e.g., three for a panel of 25 to 36 jurors, four for a panel of 37 to 48 jurors, etc.).

### 4. Rule of Fourteen

If for two consecutive years the Board of Governors identifies that there are (or would have been had the category been in place) fourteen or more entries that define such a significant, specialized and distinct achievement that they no longer are represented adequately within an existing category, they may, at their discretion, separate these entries into a new category.

If for two consecutive years there are less than fourteen entries in an existing category, they may, at the Board's discretion, be combined into a related category (which, in consultation with the applicable peer group, could become an area).

## ENTRY INSTRUCTIONS

**Deadlines:** Entries will be accepted online until May 4, 2015. All entries, whether the program has already aired or will air between May 4 and May 31, **MUST** be entered by May 4. For example, a program still in editing without a final music score must be entered by the editor and the composer by May 4. If upon viewing the completed program the entrant decides (by 5:00 PM on May 31) to withdraw the entry, the entry fee will be refunded.

**Online Entry Submission:** Entries can be made online by an eligible individual (or representative, except in the music categories, where only the entrant is allowed to make the entry) entering himself/herself or his/her team. Please complete all information that applies to your entry. Home addresses, phone numbers and e-mail addresses must be listed on the entrant page so the Television Academy will be able to contact the entrants if additional information is needed. For those entering the competition on behalf of an entrant, if you choose to supply your own contact information, it is your responsibility to forward all Television Academy correspondence - in a timely manner - directly to the entrant. If you are using your address for the entrant please list "c/o your name" in address line one. Contact information will remain confidential. It is the responsibility of the person making the entry to list all eligible entrants.

**Step by Step Instructions:** Complete entry instructions are available on the Academy's website: [televisionacademy.com/downloads](http://televisionacademy.com/downloads).

**Ancillary Entry Materials:** Certain categories and areas require DVDs, digital video uploads or written materials to be submitted at the time of entry. A complete list of the required ancillary materials can be found at [televisionacademy.com/downloads](http://televisionacademy.com/downloads).

Deadline for Ancillary Entry Materials: If your entry requires additional material to be submitted, you may mail or deliver by May 15:

Television Academy  
Awards Department  
5220 Lankershim Blvd.  
North Hollywood, CA 91601

**Entry Fees:** All entries must be submitted with the proper entry fees. Any entry received without the required entry fees will not be placed on the ballot. Payment can be made by Visa, MasterCard, American Express, Discover Card or check. Checks should be payable to "Television Academy."

**Incomplete Submissions:** You must complete all requested information, check out and pay (if fees are applicable) in order for entries to be placed on the ballot.

## ANIMATION AWARDS

### **Juried 1** OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

For a single episode of a series or a special

An individual may enter multiple achievements if the achievements are for different programs.

A panel of judges from the Television Academy's animation peer group determines this juried award.

Please note for all entries: artwork must be originally created for the submitted episode, and no stock will be accepted unless it was created specifically for the submitted episode. Artwork which was previously submitted in a prior awards year is not eligible.

Materials submitted should best represent the artist's creative process and finished artwork. Additional supporting artwork may be submitted to show the artist's thought process in achieving their final work.

This category is for the individual artist who created the original artwork – supervisors and leads are only eligible if they themselves created the artwork submitted.

Job titles vary from studio to studio – if you don't see your job title listed but would like to enter, please contact the awards department (818) 754-2881.

Entry materials (artwork, DVDs and credits) may be sent in at any time but no later than June 26, 2015.

Artwork will not be returned unless you specifically make that request. If so, please attach a piece of paper to the artwork with the name and address for the return.

#### Storyboard

Eligible title: Storyboard Artist

For the individual artist responsible for drawing the storyboard blueprint from an outline or a script.

Entrants are to submit a copy of their original storyboard pages and an edited DVD that corresponds to their pages for the submitted single episode of a series or a special. Additionally, a paper copy of the on-screen credits listing the entrant must be included.



DVD should be slated with title of show, episode title (if applicable), original airdate and entrant's name.

#### Production Design

Eligible titles: Production Designer, Art Director

For the individual artist responsible for the overall "look" or "style" of a show - all inclusive. The entrant will be judged on copies of artwork from the individual that can include background design, character design, sketches, paintings or digital print outs and the final product [DVD] for the submitted single episode of a series or a special.

Entrants are to submit their artwork, a DVD of the entire episode or special (please include beginning and end credits) and on a separate sheet of paper, please write a concise, accurate description of the entrant's contribution (100 words or less) which validates a substantial, creative, hands-on contribution to the final project. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

Please note: Artwork that is prominently displayed in the submission that is not personally created by the production designer or art director must be credited to clearly identify the artist(s) responsible for the artwork.

DVD should be slated with title of show, episode title (if applicable), original airdate and entrant's name.

#### Color

Eligible titles: Color Stylist, Color Key, Color Key Stylist, Color Key Design, Color Designer, Colorist, Background Keys, Background Stylist, Background Artist, Background Color Stylist, Background Color, Background Painter, Digital Background Painter

For the individual artist responsible for the color of characters, props, effects and backgrounds for the submitted single episode of a series or a special.

Entrants are to submit quality color copies of their artwork, signed by the artist and director or producer, and an edited DVD that corresponds to their artwork. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name and a description of his/her individual work.

#### Background Layout

Eligible titles: Background Key Designer, Background Designer, Background Layout Designer, Background Layout Artist, CGI Pre-Visualization, Storyboard Background Layout, Set Designer

For the individual artist responsible for drawing the background layouts or designing backgrounds for the submitted single episode of a series or a special.

Background layout artists are to submit a minimum of five layouts, signed by the artist and director or producer, along with the corresponding storyboard pages and an edited DVD that corresponds to their artwork. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

Background (Key) designers are to submit a minimum of five quality black and white copies of their key drawings, signed by the artist and director or producer, and an edited DVD that corresponds to their artwork. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name and a description of his/her individual work.

#### Character Animation

Eligible titles: Animator, 2D Animator, 3D Animator, Stop Motion Animator, Key Animator, Character Layout Artist

For the individual artist responsible for bringing an animated character to life through movement and acting.

Animators are to submit an edited DVD of their work only from a single episode of a series or a special. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

Character Layout Artists are to submit a minimum of five scenes (scenes do not need to be sequential), signed by the artist and director or producer, and an edited DVD and/or animatic (in standard DVD format) that corresponds to their artwork from a single episode of a series or a special. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name, a description of his/her individual work and the character's name(s).

#### Character Design

Eligible title: Character Designer

For the individual artist responsible for designing and drawing original production characters for the submitted single episode of a series or a special.

Entrants are to submit a minimum of six different character designs from a single episode of a series or a special, signed by the artist and director or producer, and an edited DVD that corresponds to their artwork. Artwork should include quality color copies of the entrant's rough sketches and final color production designs – please include the names of the characters. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name and a description of his/her individual work.

#### PLEASE NOTE:

Casting Directors who work on animated programs are eligible in all appropriate casting categories.

Costume Designers who work in stop-motion animation or puppetry are eligible in Juried 21 – Outstanding Costumes for a Variety/Music Program or a Special.

Editors who work in animation are eligible in all appropriate single-camera picture editing categories.

#### **Category 2 OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE**

Emmy(s) to performer(s)

For a continuing or single voice-over performance in a series or a special

An individual may enter multiple achievements if the achievements are for different programs.

Please note: Narrators must enter in category 69.

All entries will be prescreened for nomination at the Television Academy by a panel of judges from the Animation and Performers Peer Groups. Top five vote-getters will emerge as nominees.

**DVD REQUIREMENTS FOR CATEGORY 2:** All entries must be accompanied by two edited DVDs of the entrant's voice-over appearances from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** No bars and tone. For submissions whose broadcast running time is 30 minutes or less, the entry must be edited and shall be no more than 5 minutes in length. For submissions whose broadcast running time is greater than 30 minutes, the entry must be edited and shall be no more than 10 minutes in length. Unedited entries will not be accepted.

**SLATES:** No slates.

**CREDITS:** No main title; no end credits.

**LABELS:** Label with:

- category title
- program title and episode title (if applicable)
- entrant's name and character's name
- original airdate
- running time of edited DVD

**DEADLINE:** The final deadline for DVDs to be submitted to the Television Academy will be May 15, 2015. Any entry submitted without DVDs will be disqualified.

All entrants must upload a photo of their character(s).

Voice-over entrants who do multiple voices in a single episode or a special are not required to enter all voices, but may do so on a single entry.

**Category 3 OUTSTANDING ANIMATED PROGRAM**

For a single episode of a series or for a special

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer or Producer, and who is responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is "story by," "teleplay by" or "written by;" the director(s) and the individual(s) principally responsible for slugging the storyboards and timing the sheets. All eligibility is subject to approval by the animation peer group executive committee.

During each eligibility period, all eligible, credited writers of animated programs who qualify for an animation program award are considered as one of the group of participants who are entitled to receive the Emmy(s) for any such program. The team includes writers, producers and directors.

However, any eligible writer may elect to opt out from being such a team participant and instead may enter the competition in any applicable individual achievement writing category. For example, a writer on an animated comedy series may choose to enter in the Writing for a Comedy Series category rather than with the animated program team, and a writer on an animated special may choose to enter in the Writing for a Limited Series or Movie category.

Likewise, any eligible writer on any other series episode may choose to enter in an appropriate writing category.

Please note that per the "one-achievement, one-entry" rule, a writer may not have dual eligibility in both animation and writing categories for the same episode or special, i.e., no "double dipping." However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category.

Writing teams (two or more writers of the same episode or special) must remain a team and may not split their entry.

Clarification: In cases where the entry was created by a separate show runner and production house, numerical caps shall be set for those directors, writers and producers eligible on the episode or special chosen for entry, as follows:

- a maximum of four directors
- a maximum of three writers
- a maximum of fourteen producers

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) - with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the show-runner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

PLEASE NOTE: The nomination slots in the Animated Program category have two tracks – half-hour programs and hour or more programs.

The number of nominations will be proportionate according to the entries received for each track with the caveat that there will always be one slot reserved for the highest vote-getter among the hour or more programs. However, if there are zero votes in the one hour or more track, all nominees will emerge from the half-hour track.

In general, this category will have five nominations but may have more if there is a tie, in either track, among the highest vote-getters.

[Please see rule 5 under Nomination Procedures for the full explanation of ties.]

Nomination requirement: A digital upload of the program will be requested at the point of nomination (July 16).

The animation content of either a fully animated or animation and live-action program must be at least 65% new animation to qualify the program for entry in an animation program category.

An animated program may be entered in a category either according to medium (animation) or content (comedy, drama, etc.).

If entered in a live-action program category, producers and the animation director credited on the submitted episode or special are Emmy-eligible. Writers enter separately in an appropriate category, e.g., if the program enters the comedy series program category, the writers enter the comedy series writing category.

Animated series are nominated for a single episode. If entered in an animation program category, only those producers, directors and writers credited on the submitted episode are Emmy-eligible.

#### **Category 4 OUTSTANDING SHORT-FORMAT ANIMATED PROGRAM**

This category is open to original Short-format Primetime Animated Programs having an approximate running time of 15 minutes or less. For web-based programs, the animated content is typical to primetime audiences rather than daytime children's audiences.

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer or Producer, and who is responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is "story by," "teleplay by" or "written by;" the director(s) and the individual(s) principally responsible for slugging the storyboards and timing the sheets. All eligibility is subject to approval by the Animation Peer Group Executive Committee.

Additionally, in some cases entries in this category may be reviewed and approved as appropriate for this category (as opposed to the Daytime Short Form Programming Category maintained by National Academy of Television Arts & Sciences) by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences; any entry which is not approved by the Animation Peer Group Executive Committee and, if applicable, is not mutually approved by the Award Committees may not be entered in this category. The decision of the Executive Committee and, if applicable, the Awards Committees is binding on the entrant.

During each eligibility period, all eligible, credited writers of animated programs who qualify for an animation program award are considered as one of the group of participants who are

entitled to receive the Emmy(s) for any such program. The team includes writers, producers and directors.

However, any eligible writer may elect to opt out from being such a team participant and instead may enter the competition in any applicable individual achievement writing category. For example, a writer on an animated comedy series may choose to enter in the Writing for a Comedy Series category rather than with the animated program team, and a writer on an animated special may choose to enter in the Writing for a Limited Series, Movie or Dramatic Special category.

Likewise, any eligible writer on any other series episode may choose to enter in an appropriate writing category.

Please note that per the "one-achievement, one-entry" rule, a writer may not have dual eligibility in both animation and writing categories for the same episode or special, i.e., no "double dipping." However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category.

Writing teams (two or more writers of the same episode or special) must remain a team and may not split their entry.

**ELIGIBILITY RULE:** In cases where the entry was created by a separate show runner and production house, numerical caps shall be set for those directors, writers and producers eligible on the limited series, movie or special chosen for the entry, as follows:

- a maximum of four directors
- a maximum of three writers
- a maximum of fourteen producers

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) – with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the show-runner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

**Nomination requirement:** A digital upload of the program will be requested at the point of nomination (July 16).

The animation content of either a fully animated or animation and live-action program must be at least 65% new animation to qualify the program for entry in an animation program category.

An animated program may be entered in a category either according to medium (animation) or content (comedy, drama, etc.).

If entered in a live-action program category, producers and the animation director credited on the submitted episode or special are Emmy-eligible. Writers enter separately in an appropriate category, e.g., if the program enters the comedy series program category, the writers enter the comedy series writing category.

Animated series are nominated for a single episode. If entered in an animation program category, only those producers, directors and writers credited on the submitted episode are Emmy-eligible.

<b>ART DIRECTION AWARDS</b>
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Emmy(s) to production designer(s), art director(s) and set decorator(s), if applicable.

NOTE: The initial entry may be submitted by any team member and must include the whole team.

An individual or the identical team may enter multiple achievements in a production design category if the achievements are for different programs. The Peer Group Executive Committee will review all screen credits for entrant eligibility on submitted programs. All eligibility is subject to final and definitive review by the PGEC to determine principal creative contributions. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

Entries are capped at a maximum of three entrants for conventional domestic programming (with prior team eligibilities of more than three entrants not allowed to grandfather into current team eligibility). Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC by the Production Designer or Art Director (if no Production Designer is credited). A petition form must be filled out in its entirety. Petition entries with incomplete or missing information will not be considered.

Any petitions for additional entrants must be received by the PGEC BEFORE nominees are announced. Petitions received after nominations are announced will not be considered.

PLEASE NOTE: All production design awards are area awards. An area award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

**Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.**

**SPECIAL ENTRY INSTRUCTIONS FOR SERIES ENTRIES IN ALL AREAS:**

FOR A SERIES NOT IN ITS PREMIERE SEASON, 2/3 SCREEN TIME OR 2/3 SET COUNT **of the submitted entry (entries)** MUST BE IN NEW SETS OR LOCALES FOR DESIGN TEAM TO QUALIFY FOR SUBMISSION. The exception is when the pilot is designed by one team and the remaining episodes are designed by another team. In that case, the design team of the remaining episodes must follow the 2/3 rule.

To qualify for the 2/3 rule, a design team must **upload beginning and end credits for the episodes being submitted** and complete the Program Information Form that will be e-mailed to the designee once the entry is completed online.

**Entries with incomplete or missing Program Information Forms will not be considered.** Up to three (3) episodes may be submitted by a team to fulfill 2/3 rule requirement. Extended length episodes will count as two episodes.

**Area 5 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE CONTEMPORARY OR FANTASY PROGRAM (ONE HOUR OR MORE)**

For a regular series, limited series (if credited on all parts), or for a single part of a limited series (if credited on one or more but not all parts), or for a movie

**Area 6 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PERIOD PROGRAM (ONE HOUR OR MORE)**

For a regular series, limited series (if credited on all parts), or for a single part of a limited series (if credited on one or more but not all parts), or for a movie

Please note "period" refers to any program whose setting is 25 years prior to the current awards eligibility year.

**Area 7 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PROGRAM (HALF-HOUR OR LESS)**

For a regular series or special

**Entries in Area 7 will be recognized in two genres: multi-camera and single-camera. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.**

**Area 8 OUTSTANDING PRODUCTION DESIGN FOR VARIETY, NONFICTION, REALITY OR REALITY-COMPETITION PROGRAMMING**

For a single episode of a variety, nonfiction, reality, reality-competition series or a special

**Entries in Area 8 will be recognized in two genres: series and specials. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.**

<b>CASTING AWARDS</b>
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Emmy(s) to casting director(s) ["casting by"]

Any person whose on-screen credit includes the word associate will not be eligible.

Entries are limited to a maximum of two entrants.

A casting director/casting team may submit multiple programs in the casting categories. For example: if a casting director casts two different comedy series, both can be entered into the Casting for a Comedy Series category, and if a casting director casts more than one movie, both movies could be entered.

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

For a series in its premiere year the casting director(s) for the regular series episodes and the pilot are eligible.

**Location Casting Eligibility:** Entries must be accompanied by a statement indicating if a location casting director was employed, or not.

If yes:

1. Who and how significant was the contribution?
2. Did the entrant supervise location casting?
3. Did he/she go to the location personally?

**Category 9 OUTSTANDING CASTING FOR A COMEDY SERIES**

For a series body of work during the current eligibility year

**Category 10 OUTSTANDING CASTING FOR A DRAMA SERIES**

For a series body of work during the current eligibility year

**Category 11 OUTSTANDING CASTING FOR A LIMITED SERIES, MOVIE OR A SPECIAL**

For a complete limited series, movie or special

**DIGITAL UPLOAD REQUIREMENTS FOR CASTING NOMINEES: If you are announced as a nominee on July 16, a digital upload of your achievement will be due by July 27.**

Requirements for the following categories:

Category 9 – Casting for a Comedy Series

Category 10 – Casting for a Drama Series

Please submit a digital file that composite clips from up to three series episodes (entrant's choice) with a total running time of up to thirty minutes. More than three episodes will disqualify the entry. Additionally, the following information (PDF) will be distributed to the voters:

1) A synopsis and cast list for each scene included on the composite. Please clearly denote which performers were cast in the current season.

2) A complete cast list from the current season. Again, please clearly denote which cast members were cast during the current season.

#### Category 11 – Casting for a Limited Series, Movie or a Special

Please submit a digital file that composite up to thirty minutes (entrant's choice) of the entered limited series (from one or more parts), movie or special. Additionally, the following information (PDF) will be distributed to the voters:

1) A synopsis and cast list for each scene included on the composite.

2) A complete cast list from the movie or limited series.

### CHOREOGRAPHY AWARD

#### **Juried 12 OUTSTANDING CHOREOGRAPHY**

Emmy(s) to choreographer(s)

Entries are limited to a maximum of two entrants.

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

For a continuing series, limited series, or for a movie or a special

An individual or the identical team may enter multiple achievements if the achievements are for different programs.

Nominations and winner(s) are determined by screening panel(s). There is the possibility of one or more than one award given.

#### **DVD REQUIREMENTS:**

SERIES AND LIMITED SERIES ENTRANTS may choose to submit up to three pieces of choreography from a single series or limited series. The entries may be culled from the same episode or different episodes as long as it is the original broadcast of the piece and falls within the eligibility period. Entrants have the option to submit only one number, but they may choose to submit two or three numbers. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

Two edited DVDs of only the dance number(s)/choreography from the chosen episode(s) must be submitted at the time of entry. Multiple pieces may be put in any order, with 2-5 seconds of black in between. Please note: Dance number(s)/choreography must be submitted in their entirety, no internal editing.

**MOVIES AND SPECIALS ENTRANTS:** Two edited DVDs of NO MORE THAN 12 MINUTES containing only dance number(s)/choreography from the movie or special must be submitted at the time of entry. Please note: Dance number(s)/choreography must be submitted in their entirety with **no internal editing**. You may include as many numbers as you like as long as it does not exceed 12 minutes. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces. Multiple pieces may be put in any order, with 2-5 seconds of black in between.

**LABELS:** Please label the DVD with the program title, category title, entrant name(s), running time of DVD.



**DEADLINE:** The final deadline for DVDs to be submitted to the Television Academy will be May 15, 2015.

## CINEMATOGRAPHY AWARDS

Emmy(s) to cinematographer(s)

PLEASE ALSO NOTE THE RULES FOR TECHNICAL DIRECTION, CAMERAWORK AND VIDEO AWARDS

An individual or the identical team may enter multiple achievements in a cinematography category if the achievements are for different programs.

**HD File Requirements for Categories 13, 14 & 15:** Entrants must submit a file in the ProRes 422 HQ format (1920x1080 23.98 or 24 fps) of a continuous segment from a single episode. The segment can start any place within the episode, but must have no internal editing and must have the original sound. Entrants may choose to submit the entire episode if they don't have access to editing facilities, but must give the starting and ending timecode for the section they want to be considered along with a written description of the starting scene. These segments will be used by a blue ribbon panel to narrow the top 10 vote-getters from the first round paper ballot down to the 5 nominees. The length of the continuous ProRes file must be exactly four (4) minutes for category 13 and six (6) minutes for categories 14 and 15.

Please submit the clip on a thumb drive or hard drive and label the file as the title of the program and your last name (**e.g., 30\_rock\_smith**).

**DEADLINES:** The final deadline for the digital file to be submitted to the Television Academy will be May 15, 2015. Any entry submitted without a digital file will be disqualified.

Nomination requirement: A digital upload of the complete program/episodes will be requested at the point of nomination.

**Please note the nominations in these categories will be proportionate to the entries.**

### **Category 13** OUTSTANDING CINEMATOGRAPHY FOR A MULTI-CAMERA SERIES

For a single episode of a regular series

Eligibility for Category 13 includes: the cinematographer or director of photography of a program shot in the situation-comedy format (not variety), whether the recording medium is film, videotape or digital.

### **Category 14** OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES

For a single episode of a regular series

### **Category 15** OUTSTANDING CINEMATOGRAPHY FOR A LIMITED SERIES OR MOVIE

For a single part of a limited series or for a movie

Eligibility for categories 14 and 15 includes: the cinematographer or director of photography of the program recorded film style, whether the medium is film, videotape or digital.

## CINEMATOGRAPHY FOR NONFICTION and REALITY PROGRAMS

An individual or the identical team may enter multiple achievements in the nonfiction and reality cinematography categories if the achievements are for different programs.

### **Category 16** OUTSTANDING CINEMATOGRAPHY FOR NONFICTION PROGRAMMING (with a cap of one)

For a single episode of a regular series or a special

**Please note:** It is understood that single-camera style productions will generally not include a second DP, but if such a case occurs, submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

**Category 17** OUTSTANDING CINEMATOGRAPHY FOR REALITY PROGRAMMING (with a cap of up to five cinematographers)

For a single episode of a regular series or a special shot in field single-camera style\*

To be eligible for individual achievement in this category, the entrant must have the credit of director of photography and be responsible for the look of the entire program.

Also eligible: Individuals with the credit cinematographer or camera IF the individual has shot at least 25% of the submitted episode.

Please note: It is understood that reality programs rely on large teams of cinematographers. This award recognizes the director of photography who crafts the overall look of the program. Cinematographers or camera operators who contribute a large percentage of the show's look are also eligible. Cinematographers or camera operators will have shot at least 25% of the submitted episode to be eligible for an Emmy award.

\*Studio-based shows or episodes in which a high percentage of the program is shot in the studio are not eligible in this category and should enter category 101 or category 102.

The above restrictions can be waived if the entrants choose to opt for a team Emmy, as described below.

Team Emmy submissions:

If the program relies on a team of camera personnel who do not meet the criteria of individual achievement specified above, they may opt to enter as a team. In such instances, there will be no recognition of individuals but, rather, of the team's achievement. An Emmy statue will be given to the director of photography or lead member of the team, as determined by the production company. Members of the team with the titles listed above will be able to purchase a plaque to honor their contribution. No additional Emmy statues can be purchased for this category.

Please note: Multiple episodes per series may be entered, as long as the team for each is different.

<b>COMMERCIAL AWARD</b>
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Emmy(s) to Production Company and Advertising Agency

**Category 18** OUTSTANDING COMMERCIAL

Eligibility: A commercial is eligible provided it is of 30 to 120 seconds in length (maximum length allowed is two minutes), and originally aired or transmitted during the eligibility year in any primetime period (6:00 PM - 2:00 AM) (i) by broadcast to at least 50% of the total potential U.S. television audience or, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television, pay-per-view, interactive cable and the like, and broadband) to markets representing at least 50% or more of households in the United States. Paid commercials, PSAs and promos are eligible. Entries cannot exceed two minutes.

**PLEASE NOTE:** Each entry must be submitted with a list that gives the original airdate, market, and time of day that the commercial aired.

There will be two statues awarded: one to the production company and one to the advertising agency.

**DIGITAL UPLOAD REQUIREMENTS:** All commercial entries must upload a MP4 file of the commercial by May 15, 2015. Please be sure your submitted video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 2GB  
MP4 format is preferred  
No timecodes, bars & tones

Please upload only the video file, do not upload a folder with files within it. Each commercial must be individually uploaded. File name must include title of commercial.

**Please note:** You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io> ) or Filezilla (<https://filezilla-project.org/>) Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

Upload Commercial to:  
Domain: <ftp2.truelogic.it>  
Username: commercials  
Password: MHGS-6321

If you have any questions about the upload process, please e-mail [emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** Digital uploads must be submitted by May 15.

## COSTUME AWARDS

Emmy(s) to the costume designer or costume supervisor, assistant costume designer or, on programs where they work as a team, to the co-eligible team members, or single-credited costumer

An individual or the identical team may enter multiple achievements in a costume category if the achievements are for different programs.

Eligible titles include:

Costume Designer – designs/determines the look of all costumes worn  
Costume Supervisor – works with or without a costume designer to determine the look of all costumes worn and administrates personnel and department functions  
Assistant Costume Designer – assists the costume designer in the design process and provides costumes for principal actors and background artists  
Single-credited Costumer (who is the only costume person on the show)

Entries must be accompanied by a 50-word or less statement of each of the entrant's function on the production.

Where there is team eligibility of the costume designer and the costume supervisor, one individual may make the entry on the team's behalf, or the producer may make the entry on the team's behalf. Regardless of who makes a team entry, he/she is responsible for submitting the complete eligible team, not just themselves or partial teams.

When an entry has team eligibility and there is a team member who does not wish to participate in the competition, the entry must be accompanied by a letter, signed by the

individual not entering, stating that he/she is aware of the entry and does not wish to be included on it.

If there is no supervisor or assistant costume designer functioning as a supervisor, a letter from the person making the entry stating that fact must be uploaded during the entry process.

"Second Unit" and "Re-shoot Unit" credits are not eligible for entry.

Entries not meeting the above criteria by the time the ballots are distributed in early June will be disqualified. Eligibility is subject to the review of the Peer Group Executive Committee. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

**Nomination requirement:** A digital upload of the complete program/episodes will be requested at the point of nomination.

**Area 19 OUTSTANDING COSTUMES FOR A PERIOD/FANTASY SERIES, LIMITED SERIES OR MOVIE**

For a single episode of a period/fantasy series, limited series or a movie  
Please note "period" refers to any program whose setting is 25 years prior to the current awards eligibility year.

**Entries in Area 19 will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.**

**Area 20 OUTSTANDING COSTUMES FOR A CONTEMPORARY SERIES, LIMITED SERIES OR MOVIE**

For a single episode of a contemporary series, limited series or a movie

**Entries in Area 20 will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.**

**Please note: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.**

**Juried 21 OUTSTANDING COSTUMES FOR A VARIETY PROGRAM OR A SPECIAL**

For a single episode of a variety, non-fiction, reality or reality competition series, a stop motion-animation or puppetry program or for a special premiering on television with costumes designed originally for television.

**DVD REQUIREMENTS FOR JURIED 21 (No DVDs are required for Areas 19 & 20):**

Two DVDs **NOT COPY PROTECTED** is required of the complete program/episode **AT THE TIME OF ENTRY.**

**SLATES:** Slates optional.

**CREDITS:** Include the main title and end credits.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

**Submitting authored DVDs:**

Please make sure that when submitting authored DVDs for judging consideration that all video files / streams are flagged correctly during authoring to reflect the original source aspect ratio. 16:9 video must be flagged as 16:9. Failure to do so may result in video content being displayed in the incorrect aspect ratio.

**LABELS:** Label each DVD with:

- program title
- episode title
- category title
- original airdate
- length of submitted DVD
- picture format

**DEADLINE: The DVDs are due by May 15, 2015.** Any entry submitted without DVDs will be disqualified.

## DIRECTING AWARDS

Emmy(s) to director whose screen credit is director or directed by (segment directors, 2nd unit directors, stage managers, ADs and animation directors are not eligible)

### **Category 22** OUTSTANDING DIRECTING FOR A COMEDY SERIES

For a single episode of a regular series

### **Category 23** OUTSTANDING DIRECTING FOR A DRAMA SERIES

For a single episode of a regular series

### **Category 24** OUTSTANDING DIRECTING FOR A **LIMITED SERIES**, MOVIE OR A DRAMATIC SPECIAL

Eligibility clarification:

- For a complete limited series (if credited with directing all parts), or for a single part of a limited series (if credited with directing one or more but not all parts), or for a movie or dramatic special.
- For one director credited with all limited series parts: eligibility is for complete limited series.
- For one director credited with one limited series part: eligibility is for the one limited series part.
- For one director credited with more than one but not all limited series parts: eligibility is for one limited series part (entrant must choose).
- For the director of a made for television movie.
- For the director of a dramatic special.

### **Category 25** OUTSTANDING DIRECTING FOR A VARIETY SERIES

For a single episode of a variety series

### **Category 26** OUTSTANDING DIRECTING FOR A VARIETY SPECIAL

For a variety special

### **Category 27** OUTSTANDING DIRECTING FOR NONFICTION PROGRAMMING

For a single episode of a nonfiction series or special

An individual may enter multiple achievements in nonfiction directing if the achievements are for different programs.

Emmy to director whose screen credit is director or directed by (segment directors are ineligible). **ELIGIBILITY CLARIFICATION:** If entrant received "A FILM BY" credit, he/she must also have an on-screen director or directed by credit to be eligible in this category. Eligible director must have contributed 60% or more of program content. Eligibility for this individual achievement category is limited to informational, nonfiction, documentary, reality and reality-competition programming.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

## PICTURE EDITING AWARDS

### **Eligible Credit Requirements for Picture Editing Emmy Submissions:**

**In all categories only an on-screen credit as Editor is eligible. We will also accept Supervising Editor and synonyms like Senior, Finishing, Lead or Additional Editor.**

**On-line, Associate, Assistant Editor or Predator, as well as non-editing credits such as Producer, Director and the like, are not eligible credits no matter their role in developing the submission.**

**Videotape Editors are only eligible in the Variety Specials category if the show was not live switched.**

Single-camera editing style is defined as the editing of materials shot with one camera. **Additional cameras may be** used to augment coverage, action, stunts or crowd scenes.

Multi-camera editing style is defined as editing material from three or more cameras recorded synchronously for the majority of a show, shot in a set/studio environment.

An individual or the identical team may enter multiple achievements in an editing category if the achievements are for different programs.

If **20%** or more of the show or series episodes utilizes a **line cut** it is ineligible for submission in picture editing categories (see Area 32 below).

Note: The **line cut** is the result of several cameras and other video sources that are routed through a **switcher** and edited in real time.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

### **Category 28 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES**

For a single episode of a **scripted** series

### **Category 29 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A COMEDY SERIES**

For a single episode of a **scripted** series

### **Category 30 OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A COMEDY SERIES**

For a single episode of a **scripted situation-comedy** series

### **Category 31 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A LIMITED SERIES OR A MOVIE**

For a movie or single part of a limited series

### **Area 32 OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING**

**For variety, music and comedy series or specials** that do not utilize more than **20% line cut** (with a cap of up to seven editors) or for a segment from "live" variety, music or comedy shows with a cap of up to two editors.

Entries in this "Area" category will be recognized in two genres: short-format segments **from line-cut (live) shot shows or complete shows cut from isolated cameras**. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.

#### Eligibility for Clip Packages and Broadband Segment:

- The credit "By" in conjunction with short-form editing work is considered equivalent to the credit "Edited By."
- Submissions to be a single clip package in a single episode of a regular series or special or short-form broadband segments.

- Submission of clip packages where the majority of the show is live switched.
  - Clip package segments should be no longer than 7 minutes.
  - Submission of clip package or broadband segments is capped at two editors.
- Please note: Promos, recaps, cut-downs and trailers are not eligible to be entered in Area 32.

**DIGITAL UPLOAD REQUIREMENTS FOR AREA 32:** All entries for Area 32 must upload a MP4 file of the achievement being submitted by May 15, 2015. Please be sure your submitted video conforms to these parameters:

**Please note:** You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io> ) or Filezilla (<https://filezilla-project.org/>) Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 2GB  
MP4 format is preferred  
No timecodes, bars & tones

Please upload only the video file, do not upload a folder with files within it. Each entry must be individually uploaded. File name must include the show name.

Upload content for Picture Editing for Variety Programs to:

Domain: <ftp2.truelogic.it>  
Username: shorteditvariety  
Password: AVBB-4459

If you have any questions about the upload process, please e-mail [emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** Digital uploads must be submitted by May 15.

PLEASE NOTE: An awards area is non-competitive. Each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval) receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

<p><b>PICTURE EDITING AWARDS FOR NONFICTION and REALITY PROGRAMS</b></p>
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An individual or the identical team may enter multiple achievements in editing nonfiction/reality if the achievements are for different programs.

**Category 33** OUTSTANDING PICTURE EDITING FOR NONFICTION PROGRAMMING (with a cap of up to 3 editors)

For a single episode of a documentary, nonfiction or informational series or a special

Submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

**Category 34** OUTSTANDING PICTURE EDITING FOR REALITY PROGRAMMING (with a cap of up to 7 editors)

For a single episode of a regular series or a special (this category includes reality and reality-competition programs)

**Please note:** Multiple episodes per series may be entered, as long as the team for each is different.

## HAIRSTYLING AWARDS

Emmy(s) to hairstylist(s)

An individual may enter as either a hairstylist or makeup artist, but not both.

An individual or the identical team may enter multiple achievements in a hairstyling category if the achievements are for different programs.

**Definition of hairstyling for Emmy recognition:** Hairstyling is any change in the appearance of a performer's hair by the act of hairstyling, for example, designing, cutting, coloring, and arranging the performer's hair, as well as the designing, preparation and application of wigs or hairpieces to create a character. It is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not for hairstyling on puppets, dummies, or any device that is not on the performer's hair or head. Hairstylists who actually execute the hairstyles and/or design, style and apply wig(s) on a performer are eligible. An individual who only designs, supervises, or manufactures product, but does not apply, is not eligible. Eligible entrant(s) are the hairstylist(s) most responsible for the overall look of the achievement being recognized.

**Series episode:** The length of the episode submitted for individual achievement may exceed, by as much as double, the standard running time of the series episodes. If the episode is in two parts, both parts may be selected as long as they do not cumulatively exceed twice the standard running time of the series episodes.

**Limited Series:** Hairstylist(s) credited on all limited series parts will enter for the complete limited series. For hairstylist(s) credited with one or more but not all limited series parts, eligibility is for one limited series part.

Eligibility is subject to a final and definitive review by the Peer Group Executive Committee in concurrence with the Primetime Awards Committee.

If the entry contains footage from previously-aired material from the current or prior awards years, a description must be attached with the entry noting this.

Entries must be accompanied by a 75-word or less statement of the techniques employed in the execution of the achievement.

**Eligibility:** Each submission will consist of no more than two entrants, including the Hairstylist Department Head, with the following exception: A Hairstylist Department Head, showing just cause, may petition the Peer Group Executive Committee to allow the submission of up to four additional hairstylists he/she feels have contributed significantly to the achievement and deserve nomination.

a.) All submissions are to include the clear title; i.e., Department Head Hairstylist in every case, Co-Department Head Hairstylist, Assistant Department Head Hairstylist, Key Hairstylist, Additional Hairstylist, Hairstylist or Personal Hairstylist (star request) next to the entrant's name. All entrants must be verified by a Department Head in writing. In the case of a Co-Department Head, only one Department Head may verify.



b.) In all cases, for eligibility, additional entrants will have to go through the vetting process and be verified by the Television Academy and the Hairstylist Governor. In the case of a question or dispute regarding an individual's eligibility, the PGEC will decide the issue by a vote via e-mail. A majority vote will prevail.

**Category 35 OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES**

For a single episode of a comedy, drama or nonfiction series

**Category 36 OUTSTANDING HAIRSTYLING FOR A MULTI-CAMERA SERIES OR A SPECIAL**

For a single episode of a comedy, variety, reality, or reality-competition series, or for a variety or live special

**Category 37 OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR A MOVIE**

For a limited series (as credited on one or more than one part) or a movie

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

<p><b>INTERACTIVE MEDIA PROGRAMMING AWARDS</b></p>
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The Interactive Media Awards recognize excellence in interactive media productions that extend or enhance the viewing experience of a television program or series, and in interactive media productions that stand alone as original storytelling experiences, which have been commercially deployed, domestically, in the period from June 1, 2014 - May 31, 2015.

**Category 38 OUTSTANDING INTERACTIVE PROGRAM**

Emmy(s) awarded to the producer(s), organization(s) or team(s) responsible for an outstanding overall digital interactive experience associated with **a linear television program or series.**

Awarded for creative excellence in the **digitally delivered** interactive components of a program or series, including programming and features that provide access to **deeper contextual information, extend the narrative**, plots or characters into the **digital** realm, create cross-platform environments, or contain elements facilitating individual or community participation and interaction.

**Examples include such elements as: interactive ancillary and behind-the-scenes content, story and character extensions, commentary, the creative use of user-generated data, interactive audio, social audience interaction and input that expands, deepens and extends the program, driving the program forward.**

This category recognizes the interactive experience **for, or of, a program or series.** It does not recognize interactive platforms such as electronic program guides, on-demand or time-shifted content viewing applications.

Programs that provide only a passive, linear viewing experience **without interactivity** will not be considered in this category. (See *Short-Format Program* categories 79 and 80 for short-form linear programs.)

*Entries for Category 38 are limited to a maximum of five entrants. Entrants may be individuals or companies, but not a mix of both.*

**Juried 39 OUTSTANDING CREATIVE ACHIEVEMENT IN INTERACTIVE MEDIA**

The Areas of Competition for this Juried category recognize specific disciplines within interactive media.

*Each entry in each of the four areas of competition is limited to a maximum of five entrants. Entrants may be individuals and/or companies.*

One, more than one, or no award given in each Area of Competition:

- (39a) Multiplatform Storytelling
- (39b) Original Interactive Program
- (39c) Social TV Experience
- (39d) User Experience and Visual Design

### **39a. Multiplatform Storytelling**

Emmy(s) awarded to the individual or creative team responsible for the creation of story-driven audience interactive experiences related to, or integrated with, a linear program. **To be considered an outstanding achievement, the interactive components must exist on more than one platform, deliver unique content, and complement, expand or extend the storyline beyond the linear program.**

Examples of interactivity include such features as: behind-the-scenes dialogue with creators, exchanges with characters, activities that unlock content and must drive the story forward or provide back story or richer mythology, **innovative use of user inputs**, and interactive ancillary content and **user collaboration beyond the bounds of social media campaigns**.

Platforms that enable interactivity may include: mobile (smartphone or tablet), computer, set-top box or game console, or internet-connected/smart TV.

### **39b. Original Interactive Program**

Emmy(s) awarded to the individual(s) or creative team responsible for the creative excellence of a wholly original, standalone interactive media program or series. In these productions, the interactive components are integral to the work itself and emphasize immersion and engagement in the storyline.

Examples include such elements as:

- **Integration of crowd-sourced and narratives** and/or user-developed storylines, interactive story competitions or other breakthrough uses of interactive narrative.
- Digital media applications that drive story immersion, engagement, or other enhancements in narrative, character development and settings related to the original program.

The key differentiator of this area of competition from Category 38 is that Juried 39b entries *cannot* be storytelling experiences derivative of, or related to, an existing linear program or series – they must stand on their own in terms of storytelling, characters and setting. Further, programs that only provide a passive, linear viewing experience will not be considered in this Juried Award. (See *Short-Format Program* categories 79 and 80 for short-form linear programs.)

### **39c. Social TV Experience**

Emmy(s) awarded to the individual(s) or creative team responsible for the **innovative use of a** synchronous or asynchronous social experience that supports audience communication and interaction for a linear program or an original interactive program. Such experiences extend the program into the fan community, emphasizing the use of social media platforms **and/or integrated** online features, tools or applications that **enable the viewer's social interaction with the program**. Entries provide opportunities for audience members to interact with each other in an experience created specifically for a program, sharing unique information, interactions and reactions to the show's content, characters, **creators and community**. Such interactions must go beyond the features natively available on the social platform(s).

**Examples include such features as an integrated social campaign or implementation that fundamentally impacts the perception of, or interaction with, a program through**

**a social platform or platforms, becoming an essential and additive form of content and engagement.**

**39d. User Experience and Visual Design**

Emmy(s) awarded to the individual(s) or creative team responsible for the creation of an outstanding user experience and visual design of an interactive media experience supporting a linear program or an original interactive program. Awarded for creative excellence in information **architecture**, interface, interaction and visual design for the interactive experience. Ultimately, winning entries provide **the viewer** with superior usability and **experience** on the intended digital platform(s).

**Entries in this Area of Competition should focus on an innovative user experience and the creative use of visual and interaction design methodology, as opposed to merely the presentation of the content itself. The design should be memorable and intuitive, with the UX/UI enhancing the programming, driving higher levels of engagement and user response.**

**REQUIRED ENTRY MATERIALS (Category 38 and Juried 39):**

**Written Description:** Is required at the time of entry as a PDF upload to the entry. The description should be 1000 words or less and should include discussion of:

- The Program - A brief background of the linear content that is the anchor or source material for the interactive piece.
- The Goals - A description of the overall goals and strategy of the interactive piece.
- The Interactivity - An explanation of the features, functionality and user experience of the interactive piece.

If you wish to include URLs/links to websites, microsites, etc. as additional supporting material, these should be included in this written description.

**Video Upload:** A Video Demonstration no more than three (3) minutes in length is required.

**OPTIONAL ENTRY MATERIALS (Category 38 and Juried 39):**

A **Supporting Document** of additional visual materials. This should be a single PDF file containing visual elements such as wireframes, flow diagrams, screenshots, design comps, etc. that you feel further illustrate the goals, experience and execution of the project.

URLs/links should not be included in this PDF.

**VIDEO DEMONSTRATION (required for Category 38 and Juried 39):**

Entrants must submit a video demonstration of no more than three (3) minutes in length. **Any video longer than 3 minutes will not be accepted.**

The purpose of the video is to provide a walkthrough of the actual audience experience for benefit of the Interactive Media Peer Group voters. The video should be focused on illustrating a typical user scenario, showing design, audience flow, and interactivity of the entry. The demo should emphasize interactivity (tasks, content contribution, social media integrations, augmented reality, etc.) that furthers audience involvement in the world of the linear program and, in some cases, with each other.

The Interactive Media Peer Group Executive Committee will apply a strict review standard for each submitted video to ensure that it contains a true demonstration of the key features and typical user experience of the project, and is not a promotional, marketing, sales or sizzle video.

It is strongly recommended that entrants limit the degree of production “slickness” that has crept into entries in recent years – including the gratuitous use of elements and techniques

that do not directly support the demonstration of the audience's interactive experience. Video submissions that appear to be primarily marketing or promotional trailers for the program will also be disqualified.

In particular, your video should limit non-relevant use of:

- Music and Sound FX – some music and sound FX are permitted, so long as they serve the demonstration, or are integral to the interactive experience itself.
- Show clips and talent participation – avoid using talent or show clips in any way that does not directly relate or pertain to the interactive experience. For example, using the star of the linear program to narrate the demonstration is acceptable; isolated shots of the star from the linear program purely for entertainment purposes are not.
- Motion Graphics – avoid using motion graphics for other than simple titling, unless they are within or are part of the interactive experience, or are required to illustrate the experience.

Remember, this is not about selling your product, but to show a clear and accurate representation of the interactive media experience. Your work should speak for itself! Any video not adhering to these requirements will be rejected and the entry will be disqualified unless replaced by a video that does comply.

**DIGITAL UPLOAD INSTRUCTIONS:** All entries for Category 38 and Juried 39 must upload a MP4 video demonstration of no more than three (3) minutes in length by May 15, 2015. **Any video longer than 3 minutes will not be accepted.** File name must include the project name.

Please be sure your submitted video conforms to these parameters and is uploaded to the correct FTP site for your entry:

Please note: You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io> ) or Filezilla (<https://filezilla-project.org/>) Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 2GB  
MP4 format is preferred  
No timecodes, bars & tones

### **Category 38:**

#### **Upload content for Interactive Program:**

Domain: <ftp1.truelogic.it>  
Username: interactiveprogram  
Password: SDFP-8123

### **Juried 39:**

#### **Upload content for Multiplatform Storytelling:**

Domain: <ftp1.truelogic.it>  
Username: storytelling  
Password: UZTE-8167

#### **Upload content for Original Interactive Program**

Domain: <ftp1.truelogic.it>  
Username: originalinteractive  
Password: TGGZ-7782

**Upload content for Social TV Experience:**

Domain: <ftp1.truelogic.it>

Username: socialtv

Password: LKUP-8132

**Upload content for User Experience and Visual Design:**

Domain: <ftp1.truelogic.it>

Username: uxvisualdesign

Password: GGFD-8541

If you have any questions about the upload process, please e-mail [emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** Digital uploads must be submitted by May 15.

<b>LIGHTING DESIGN/LIGHTING DIRECTION AWARDS</b>
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Emmy(s) to credited lighting designer and/or lighting director, director of photography  
Entries are limited to a maximum of **five** entrants.

Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

**Please note that only one credited Lighting Designer and/or one credited Director of Photography can be included on an individual or a team entry.**

Eligibility in Category 40 and Category 41 includes the Lighting Designer and/or Lighting Director or Director of Photography (determined on a case-by-case basis) of a single episode of a multi-camera variety series or special recorded in any medium.

All other series shot either multi-camera or single-camera, are eligible in Category 13 or Category 14.

Limited series and movies recorded film style in any medium are eligible only in Category 15.

Individual Entries:

Eligible entrants are credited as Lighting Designer and/or Lighting Director, or Director of Photography.

Team Entries:

Eligible entrants include one or more of the above credits. Also eligible are entrants credited as **Lighting Consultant**, Moving Light Programmer, Media Server Programmer, and Chief Lighting Technician.

NOTE: The head of the lighting team must determine the eligibility of entrants prior to submission.

An individual or the identical team may enter multiple achievements in a lighting category if the achievements are for different programs.

**Category 40 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SERIES**

For a single episode of a multi-camera variety series

**Category 41 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SPECIAL**

For a multi-camera variety special

## MOTION AND TITLE DESIGN AWARDS

### **Category 42 OUTSTANDING MAIN TITLE DESIGN**

For a series, movie, special or limited series originally aired during the current eligibility year.

Emmy(s) to the **four** principal creators who share substantially and significantly in the creative authorship of the show's main title sequence.

An individual or the identical team may enter multiple achievements if the achievements are for different programs.

Each entry must be submitted with a concise, written description of each person's creative contribution (100 words or less), which validates each substantial, creative, hands-on contribution to the production and execution of the title design. Upload this Creative Contribution document as a PDF file and name it after the show for which your title sequence was designed. (e.g., SHOWNAME\_CreativeContribution.pdf)

These roles can be but aren't limited to: Designer, Creative Director, Art Director, Animator, Composer, Editor, illustrator, typographer, photographer and cinematographer. Additional roles may qualify but only if a substantial, creative, hands-on contribution to the production and execution of the title design can be determined.

Any issues regarding eligibility will be considered and conclusively decided by a meeting of the Motion and Title Design Peer Group Executive Committee, who will determine the final eligibility of each entrant.

Each main title entry must be as aired (i.e. no "before and after" demos, sound track embellishments, remixes, re-composites, etc.).

Main titles may be submitted with the prior and subsequent shots bookending the title sequence if either shot is conceptually relevant to the main title design.

No network or channel promotions/package may be included in the title design category.

### **Juried 43 OUTSTANDING MOTION DESIGN**

#### **For a television show package**

**Motion Design is defined as the art of bringing graphic design — words, forms, images, illustrations, photographic imagery — to life. This work must be commissioned work for hire that was intended to be broadcast on television as defined in the Television Academy Criteria for Eligibility.**

**Emmy(s) to the four principal designers**

**Eligible titles include Designer, Creative Director, Art Director, Animator, Composer, Editor, Illustrator, Typographer, Photographer and Cinematographer. Additional titles that encompass the contributions of those who share substantially and significantly in the creative authorship of the show's motion design may qualify, but only if a substantial, creative, hands-on contribution to the production and execution of the motion design can be determined.**

**An individual or the identical team may enter multiple achievements if the achievements are for different programs.**

**Each entry must be submitted with a concise, written description of each person's creative contribution (100 words or less), which validates each substantial, creative, hands-on contribution to the production and execution of the design. Upload this Creative Contribution document as a PDF file and name it after the show for which your entry was designed. (e.g., SHOWNAME\_CreativeContribution.pdf)**

**Any issues regarding eligibility will be considered and conclusively decided by the Motion and Title Design Peer Group Executive Committee, who will determine the final eligibility of each entrant.**

**Each entry must be as aired (i.e. no "before and after" demos, sound track embellishments, remixes, re-composites, etc.).**

**Please note that the following are not eligible in this juried area:**

**--Main titles (which must be submitted to the Main Title Design category).**

**--Network or channel promotions/package or sports packages.**

**--Visual effects work for shows, mostly art directed by the visual effects supervisor, and created under the VFX budget.**

**--Commercials and PSAs.**

**DIGITAL UPLOAD REQUIREMENTS FOR CATEGORY 42 AND JURIED 43:** Main title design entries and motion design entries must upload a MP4 file of the submission by May 15, 2015.

**Main Title file should include:**

A 2 second slate with show name - **2 seconds of black** - Main Title - **2 seconds of black**. The slate should be white, ALL CAPS, 72 point Helvetica Regular on black background vertically and horizontally centered.

**Motion Design file should include:**

A 2 second slate with name of piece - **2 seconds of black** - piece that is being submitted - **2 seconds of black**. The slate should be white, ALL CAPS, 72 point Helvetica Regular on black background vertically and horizontally centered.

Please be sure your submitted video conforms to these parameters:

Please note: You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io>) or Filezilla (<https://filezilla-project.org/>) Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 2GB

MP4 format is preferred

No timecodes, bars & tones

Make no reference to the individuals, facilities or production companies associated with the work on submission. Do not superimpose logos, lower thirds or bugs on the work to be judged. The piece should appear exactly as aired.

Please upload only the video file to the designated FTP address listed below. Please do not upload a folder with files within it. Each entry must be individually uploaded. File name must include the show name.

Most importantly - QC your work and your file.

Entries not meeting all of the above criteria will be disqualified.

**Upload content for Main Title Design to:**

Domain: <ftp2.truelogic.it>

Username: maintitle

Password: NTPO-1569

**Upload content for Motion Design to:**

Domain: <ftp2.truelogic.it>

Username: motiondesign

Password: QWSL-8511

If you have any questions about the upload process, please e-mail [emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** Digital uploads must be submitted by May 15.

<b>MAKEUP AWARDS</b>
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Emmy(s) to makeup artist(s)

An individual may enter as either a makeup artist or hairstylist, but not both.

An individual or the identical team may enter multiple achievements in a makeup category if the achievements are for different programs.

**Definition of makeup for Emmy recognition:**

Makeup is any change in the appearance of a performer's face or body created by the application of cosmetics, three-dimensional material, facial hair goods, and/or prosthetic appliances applied directly to the performer's face or body using an appropriate adhesive, such as Spirit Gum, acrylic emulsion (Prosaide or Beta Bond) and/or silicone based glues. Static/non-pliable masks, whether adhered to the face or not, do not meet the criteria of this category. Makeup is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not puppets or any device that is not on the performer's face or body.

**Eligibility clarification:**

To be eligible, the makeup artist(s) must have been the makeup artist(s) most responsible for the overall look of the achievement being recognized and involved with hands-on application, on the performer, of the makeup achievement being recognized.

**Entrants:** ALL submissions, whether entered by artist team members or producers, etc. is required to be signed by the Makeup Department Head. Each submission will consist of no more than two entrants, including the Makeup Department Head, with the following exceptions:

a.) A Makeup Artist Department Head, showing just cause, may petition the Peer Group Executive Committee to allow the submission of up to four additional makeup artists he/she feels have contributed significantly to the achievement and deserve nomination. All submissions are to include the clear title; i.e., Department Head Makeup Artist in every case, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name. All entrants must be verified by a Department Head in writing. In the case of a Co-Department Head, only one Department Head may verify. In the case of prosthetic makeup the following credits are eligible: Prosthetic Designer, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.

b.) In the case of specially manufactured prosthetics, the individual(s) (maximum of two) directly responsible for the design and completion (not including manufacture) of the prosthetic will also be eligible in Area 47, as verified by the Makeup Department Head.



c.) In all cases, for eligibility, additional entrants will have to go through the vetting process and be verified by the Television Academy and the Makeup Artist Governor. In the case of a question or dispute regarding an individual's eligibility, the PGEC will decide the issue by a vote via e-mail. A majority vote will prevail.

**Series episodes:** The length of the episode submitted for individual achievement may exceed, by as much as double, the standard running time of the series episodes. If the episode is in two parts, both parts may be selected as long as they do not cumulatively exceed twice the standard running time of the series episodes.

**Limited Series:** Makeup artist(s) credited on all limited series parts will enter for the complete limited series. For makeup artist(s) credited with one or more but not all limited series parts, eligibility is for one limited series part.

Eligibility is subject to the final and definitive review by the Peer Group Executive Committee in concurrence with the Primetime Awards Committee.

If the entry contains footage from previously aired material of the current or prior awards years, a description must be attached with the entry.

Entrants will be asked to submit a 75-word or less statement of the technique employed in the execution of the entry, specific to the category being entered. Please do not include references to FX, makeup, hair or procedures within your tech description that have no bearing on the category for which you've submitted. Any portion of a submission that does not conform to the category in which it is submitted must be clearly disclosed in the tech description. Put simply, if an artist has a prosthetic transfer(s), or any other prosthetic(s) applied in conjunction with non-prosthetic character work, and they wish to keep their submission in a non-prosthetic category, they then must submit a disclaimer to that fact, so that voters will discount the prosthetic part of the makeup when voting. If not, the entire entry should be considered a prosthetic entry and placed in Area 47.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

**Category 44 OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)**

For a single episode of a comedy, drama or nonfiction series

**Category 45 OUTSTANDING MAKEUP FOR A MULTI-CAMERA SERIES OR SPECIAL (NON-PROSTHETIC)**

For a single episode of a comedy, variety, reality or reality-competition series, or a variety or live special

**Category 46 OUTSTANDING MAKEUP FOR A LIMITED SERIES OR A MOVIE (NON-PROSTHETIC)**

For a limited series (as credited on one or more than one episode) or a movie

**Area 47 OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR A SPECIAL**

For a series, limited series (as credited on one or more than one episode), a movie, or a special

A "Prosthetic" is any 3 dimensional appliance, including transfers, that have been prepared in advance from a mold and applied to the actor to change his/her appearance and/or give character to the makeup. It could be as small as a scar or wound, or as large as full facial pieces and/or body parts.

An "Out of kit" effect is: any material that can be "sculpted" and or painted on the spot, without a mold, and applied directly to the actor.

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any

nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is the possibility of one or more than one Emmy awarded.

## MUSIC AWARDS

Nominations in the music categories are determined by screening committees from the music peer group.

**Submissions for all music categories can be made by the individual composers/songwriters or composer/songwriter teams seeking an Emmy nomination only. No producer, public relations or awards representatives are eligible to submit on behalf of the composer. Only someone who is eligible to be entered on the application as an entrant may make the entry.**

Multiple entries: An individual or the identical team may enter up to two entries per category if the entries are for different programs.

All entries for categories 48 (music composition - series), 49 (music composition – long-form), 51 (music and lyrics) and 52 (main title theme music) must have originated with the credited composer(s) and/or lyricist(s), and must have been created specifically for an eligible program as defined previously in Criteria for Eligibility with no prior usage (including public performance or exploitation), through any other media. **No re-edited, re-arranged, re-orchestrated, re-imagined, re-worked, re-recorded works are allowed. Additionally, the use of pre-existing music that has been sampled and incorporated into a new work is not allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.**

**When there are multiple composers for an entry, the smallest contribution an entrant can make and still be eligible is 20% as shown on the cue sheet.**

In all categories, the eligibility recommendation to the Primetime Awards Committee will be at the sole discretion of the Music Peer Group Executive Committee, and an entry may be disqualified at any time during the contest period if that entry is found to be ineligible, substantially unoriginal, or in categories 48 and 49, is deemed to be less than a substantial body of music in the form of dramatic score.

As a condition of submitting an entry in all music categories, each entrant who is a member of the Television Academy, agrees to serve as a judge during both the first round, nominating phase of the competition, and the second final Emmy judging round. No member will be required to view and judge more than ten hours of entries in the first round. An entrant may submit a request to the Music Peer Group Executive Committee to be excused from serving as a judge if unusual or unexpected circumstances arise immediately before or during either of the voting periods.

Since Music Peer Group members agree to serve on judging panels as a condition of entry into the competition, and since all entries submitted by both members and non-members are viewed by those panels to determine the nominees, non-members are only allowed to submit entries in any two award years during a five year period.

Non-members who wish to submit a third entry within a five year period must apply for Music Peer Group membership. Only non-members who do not meet the qualifications for membership will be allowed to submit an entry in a third year. Please note that all previous Emmy nominees are automatically qualified for membership under Television Academy membership rules.

**The entries for categories 48, 49 and 50 must upload a digital file of the program and upload a PDF of the complete cue sheets, which clearly list all music cues and**

**their composer(s) and/or lyricist(s). An incomplete or unclear cue sheet could result in disqualification of the entry. The digital file must be in the same form and content as originally broadcast, minus commercial breaks.**

**All song entries for category 51 must upload a digital file of the song and upload a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and the corresponding cue sheet.**

**Main Title Theme entries must upload a digital file of the main title, a PDF of the corresponding cue sheet, and if the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols).**

**DIGITAL VIDEO UPLOAD REQUIREMENTS:**

Category 48 - Music Composition for a Series (Original Dramatic Score)

The digital file must be the complete episode.

Category 49 - Music Composition for a Limited Series, Movie or a Special (Original Dramatic Score)

The digital file must be the complete program or limited series part.

Category 50 - Music Direction

The digital file must be the complete program.

Category 51 - Original Music and Lyrics

The digital file must be only the song and enough additional footage before and after the song to give the judges a sense of its context. Please do not submit the complete program.

Category 52 - Original Main Title Theme Music

The digital file must be only the full main title at the top of the show and approximately the first minute of the program. Please do not submit the complete program.

Please note: You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io>) or Filezilla (<https://filezilla-project.org/>) Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

Please be sure your submitted video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 2GB

MP4 format is preferred

No slates, timecodes, bars & tones

**Please upload only the video file to the designated FTP address listed below for each category. Please do not upload a folder with files within it. Each entry must be individually uploaded.**

**Most importantly - QC your work and your file.**

**Upload content for Music Composition for a Series to:**

Domain: <ftp1.truelogic.it>

Username: musicseries

Password: POHU-4468

**Upload content for Music Composition for a Limited Series, Movie or Special to:**

Domain: <ftp1.truelogic.it>

Username: musiclimsermovies

Password: KKUU-9981

**Upload content for Music Direction to:**

Domain: <ftp1.truelogic.it>

Username: musicdirection

Password: LLZT-1185

**Upload content for Music & Lyrics:**

Domain: <ftp1.truelogic.it>

Username: musicandlyrics

Password: YSTU-7732

**Upload content for Main Title Theme to:**

Domain: <ftp1.truelogic.it>

Username: maintitlethememusic

Password: KGTD-3219

If you have any questions about the upload process, please e-mail  
[emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** Digital uploads must be submitted by May 15.

**Category 48 OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)**

For a single episode of a regular series

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

**Category 49 OUTSTANDING MUSIC COMPOSITION FOR A LIMITED SERIES, MOVIE OR A SPECIAL (ORIGINAL DRAMATIC SCORE)**

For a single episode of a limited series, movie or a special

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

**Category 50 OUTSTANDING MUSIC DIRECTION**

For a single episode of a regular series, movie, limited series, or special, whether it is variety, music or cultural programming.

Emmy(s) to the music director

Principal arrangers and assistants are ineligible. Music direction involves arranging and orchestrating, composition, supervision of rehearsals and recordings and conducting both live

and pre-recorded material. It is the responsibility of the music director to bring the program into a unified whole by making or supervising the following: composing, transitions, themes or underscore, arranging original or pre-existing material for the given orchestra or band, rehearsing the performers and overseeing music that needs to be pre-recorded. In many cases, the music director will also assist in the post-production mixing of the music for the show.

**PLEASE NOTE:** This category excludes from eligibility:

- Music Supervisors
- The conductor of a concert or symphonic program being telecast
- The conductor of a program which is eligible to be, or is entered in, either of the dramatic underscore categories
- The composer who conducts his own dramatic underscore for a program which is eligible to be, or is entered in, either of the dramatic underscore categories

However, the composer of a musical (a program substantially comprised of songs) who is also its musical director may enter in either a music composition category or in music direction but may not enter in both categories.

#### **Category 51 OUTSTANDING ORIGINAL MUSIC AND LYRICS**

For an original song (which must include both music and lyrics), whether for a single episode of a regular series, limited series, movie or a special. Both music and lyrics must be clearly audible and intelligible, and there must be a substantive rendition (not necessarily visually presented) of both lyric and melody.

In the case of submissions entered by co-composers/lyricists, or a team, a Music and Lyrics questionnaire, which will be provided after the entries are received and verified by the Television Academy, may be used to validate the eligibility of all additional individual entrants, in addition to the cue sheet that has been submitted with the entry.

Emmy(s) to credited composer(s) and lyricist(s)  
Arrangers, assistants and associates are ineligible.

Submitted digital file should include the song and enough additional footage before and after the song to give the judges a sense of its context.

All song entries for category 51 must upload a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and the corresponding cue sheet.

NOTE: Eligibility in category 51 is limited to songs written expressly for, and first performed in a program during the current eligibility year. Main title theme songs composed for a continuing series must enter in category 52, Main Title Theme Music.

#### **Category 52 OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC**

For a main title of a continuing series or limited series originally aired during the current eligibility year.

**New entries for Main Title Themes from programs no longer in their premiere season will be asked to provide the theme from the previous season for comparison to the new theme.**

In the case of submissions entered by co-composers/lyricists, or a team, a Main Title Theme Music questionnaire, which will be provided after the entries are received and verified by the Television Academy, may be used to validate the eligibility of all additional individual entrants, in addition to the cue sheet that has been submitted with the entry.

Emmy(s) to credited composer(s) and/or lyricist(s)  
Arrangers, assistants and associates are ineligible

Eligible submissions must be at least 15 seconds in length. Submitted digital file should include the full main title at the top of the show and approximately the first minute of any episode.

If the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and a PDF of the corresponding cue sheet must be uploaded.

Main title theme songs must enter in the Main Title Theme Music category.

Please note: Nominating procedures for music and lyrics and main title theme music categories:

- When five or more entries receive a voting score of 75% or above, there will be a total of five nominees.
- When only four entries receive a voting score of 75% or above, there will be a total of four nominees.
- When only three entries receive a voting score of 75% or above, there will be a total of three nominees.
- If there are no entries that receive a voting score of 75% or above, then the three highest vote-getters (regardless of voting score) will emerge as the three nominees.
- There will never be fewer than 3 nominees.
- Ties may result in additional nominee(s).

## PERFORMER AWARDS

**ENTRY INFORMATION:** It is the decision of the entrant whether to enter as a lead, supporting or guest performer. **However, only performers appearing in less than 50% of the eligible episodes are able to submit in the Guest Performer categories.**

All performers must enter categories that follow the categorization of their shows, e.g., if a show is entered as a comedy series, all performers must enter comedy series categories. Following up on the above example, this placement rule would hold true even if the episode being entered is a "dramatic" rather than a "comedic" episode.

A performer may enter multiple achievements in a performing category if the achievements are for different programs.

**PHOTO REQUEST:** By the entry deadline (May 4), all performers and hosts **must** upload a headshot for the ballot. Performers and Hosts will also be asked to separately upload a high-quality, color headshot for the July 16 televised Emmy nomination announcements and website posting purposes. An e-mail will be sent to the entrant with specific instructions.

Guest performers must provide a 50 word or less log line of their storyline from the ONE episode chosen for entry.

**SUPPORTING PERFORMERS IN MOVIES OR LIMITED SERIES:** The minimum on-screen time for eligibility in the supporting performer categories for movies or limited series is 5% of the total running time of a movie or a complete limited series.

Performers in comedic children's series may enter the comedy series performer categories; performers in dramatic children's series may enter the drama series performer categories.

Series regulars on sketch comedy shows may enter in either **lead** or supporting categories and guest hosts may enter in the guest categories.

The principal host for variety talk series and the principal host/performer for variety specials are eligible to be entered with the program categories and with “awards programs” and “not-exclusively-made-for-television variety event programs” entered with the program category for Special Class. Secondary performers are not eligible.

Puppeteers may enter as a team (voice + manipulation) in the voice-over category or in a performer category according to the sex of their character.

Voice-over performers enter in the character voice-over category and narrators enter in the narrator category.

Performers on classical music dance programs (whose names are not in the program title) are not eligible in special class program.

A brief and/or single cameo appearance is not eligible for entry.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

**Category 53 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 54 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 55 OUTSTANDING LEAD ACTOR IN A LIMITED SERIES OR A MOVIE**

For a performance in a limited series or a movie

**Category 56 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 57 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 58 OUTSTANDING LEAD ACTRESS IN A LIMITED SERIES OR A MOVIE**

For a performance in a limited series or a movie

**Category 59 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 60 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 61 OUTSTANDING SUPPORTING ACTOR IN A LIMITED SERIES OR A MOVIE**

For a performance in a limited series or a movie

Please note: The minimum on-screen time for eligibility is 5% of the total running time of a movie or a complete limited series.

**Category 62 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 63 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 64 OUTSTANDING SUPPORTING ACTRESS IN A LIMITED SERIES OR A MOVIE**

For a performance in a limited series or a movie

Please note: The minimum on-screen time for eligibility is 5% of the total running time of a movie or a complete limited series.

**Category 65** OUTSTANDING GUEST ACTOR IN A COMEDY SERIES

**For performers appearing in less than 50% of the eligible episodes**

**Category 66** OUTSTANDING GUEST ACTOR IN A DRAMA SERIES

**For performers appearing in less than 50% of the eligible episodes**

**Category 67** OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES

**For performers appearing in less than 50% of the eligible episodes**

**Category 68** OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

**For performers appearing in less than 50% of the eligible episodes**

**Category 69** OUTSTANDING NARRATOR

Emmy(s) to narrator(s)

For a continuing or single narration in a series or a special

An individual may enter multiple achievements if the achievements are for different programs.

**Please note: The submission must be performed/read as a traditional narration and may not be audio lifted from an on-camera performance or interview.**

All entries will be prescreened for nomination at the Television Academy by a panel of judges from the Performers peer group. Top five vote-getters will emerge as nominees.

**DVD REQUIREMENTS FOR CATEGORY 69:** All entries must be accompanied by two edited DVDs of the entrant's narration from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** No bars and tones. For submissions whose broadcast running time is 30 minutes or less, the entry must be edited and shall be no more than 5 minutes in length. For submissions whose broadcast running time is greater than 30 minutes, the entry must be edited and shall be no more than 10 minutes in length. Unedited entries will not be accepted.

SLATES: No slates.

CREDITS: No main title; no end credits.

LABELS: Label with:

- category title
- program title and episode title (if applicable)
- entrant's name
- original airdate
- running time of edited DVD

**DEADLINE:** The DVDs are due by May 15, 2015. Any entry submitted without DVDs will be disqualified.

**Category 70** OUTSTANDING HOST FOR A REALITY OR REALITY-COMPETITION PROGRAM

For the proactive "master of ceremony" host(s)

**Judges, mentors, and advisors only qualify if part of their duties is to act as the proactive "master of ceremony" and there is no other identifiable host.** Reactive participants (game players) are not eligible.

**Category 2** OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE

Emmy(s) to performer(s)

For a continuing or single voice-over performance in a series or special

All entries will be prescreened for nomination at the Television Academy by a panel of judges from the Animation and Performers Peer Groups. Top five vote-getters will emerge as nominees.



**DVD REQUIREMENTS FOR CATEGORY 2:** All entries must be accompanied by two edited DVDs of the entrant's voice-over appearances from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** No bars and tones. For submissions whose broadcast running time is 30 minutes or less, the entry must be edited and shall be no more than 5 minutes in length. For submissions whose broadcast running time is greater than 30 minutes, the entry must be edited and shall be no more than 10 minutes in length. Unedited entries will not be accepted.

**SLATES:** No slates.

**CREDITS:** No main title; no end credits.

**LABELS:** Label with:

- category title
- program title and episode title (if applicable)
- entrant's name and character's name
- original airdate
- running time of edited DVD

**DEADLINE:** The DVDs are due by May 15, 2015. Any entry submitted without DVDs will be disqualified.

All entrants must upload a photo of their character(s).

Voice-over entrants who do multiple voices in a single episode or a special are not required to enter all voices, but may do so on a single entry.

## PROGRAM AWARDS

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits.

Please note: the following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e. studio executives, network executives, etc.)
- Professional Representatives
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

A review to determine producer eligibility will be conducted at the point of nomination.

Complete vetting procedures and guidelines are included in an appendix at the back of this rules book. Eligible producers will be determined by title and function.

Comedy and drama series producer eligibility: An eligible producer must have worked and have an eligible screen credit on at least 50% of the eligible series episodes.

**CREDITS:** Must upload the beginning and ending credits as aired with all program entries. Series producers must upload the beginning and ending credits for all episodes that will air during the eligibility period (June 1, 2014 - May 31, 2015).

**STAFF LIST:** Must upload a current staff and crew or department head contact list.

A group of programs under an umbrella or sponsorship title (e.g. "Masterpiece" or "Hallmark Hall of Fame") composed of different production units may not be considered a series.

**COMEDY AND DRAMA SERIES:** Series in which the ongoing theme, storyline and main characters are presented under the same title and have continuity of production supervision.

**Any series where the average episode length is approximately thirty (30) minutes is eligible to enter in the Outstanding Comedy Series category; and, any series where the average episode length is approximately sixty (60) minutes is eligible to enter in the Outstanding Drama Series category.**

**Please note: A series may formally petition the Academy to consider that series eligible in the alternative category (i.e. a thirty (30) minute series submitting as a "Drama" and/or a sixty (60) minute series submitting as a "Comedy").**

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

**Category 71 OUTSTANDING COMEDY SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of 11 entrants.

A minimum of six episodes must air within the current eligibility year in order to qualify as a series.

**Category 72 OUTSTANDING DRAMA SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of ten entrants.

A minimum of six episodes must air within the current eligibility year in order to qualify as a series.

**Category 73 OUTSTANDING LIMITED SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of five entrants.

**Limited Series is defined as a program with two (2) or more episodes with a total running time of at least 150 program minutes that tells a complete, non-recurring story, and does not have an on-going storyline and/or main characters in subsequent seasons. In addition, any narrative series with at least two (2) episodes with a total running time of at least 150 program minutes but no more than five (5) episodes will be considered a "Limited Series."**

A log line of 50 words or less of the limited series is required at the time of entry. This is meant to be a "log line" only, not a sales pitch that includes the writer, director, prior awards recognition, etc. Names of principal leads are also required.

**Category 74 OUTSTANDING TELEVISION MOVIE**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of five entrants.

**Movie:** A television movie is defined as an original program, which tells a story with beginning, middle and end, and is broadcast in one part.

A log line of 50 words or less of the movie is required at the time of entry. This is meant to be a "log line" only, not a sales pitch that includes the writer, director, prior awards recognition, etc. Names of principal leads are also required.

**Variety Programs:** Variety programs are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and honors, without a storyline, dramatic arc or characters to connect the pieces.

A minimum of six episodes must air within the current eligibility year in order to qualify as a variety series.

Variety Series Producers:

An eligible series producer must have worked and have an eligible screen credit for at least 50% of the eligible series episodes.

ELIGIBILITY RULE: Programs exclusively originated for or derived/adapted from a medium other than television or broadband (e.g. taped concert tour performance, Broadway play, opera, night club act), awards shows and entertainment components of sports programs (e.g. halftime show) no longer have eligibility in the variety specials category. They are eligible in Special Class Program (Area 78).

Voting in variety special and series categories is a non-preferential, ratings-score voting in the final, winner-choosing round.

The principal host for variety talk series and the principal host/performer for variety specials are eligible to be entered with the program categories and with "awards programs" and "not-exclusively-made-for-television variety event programs" entered with the program category for Special Class. Secondary performers are no longer eligible.

**Category 75 OUTSTANDING VARIETY TALK SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries are limited to a maximum of seven entrants.

**Category 76 OUTSTANDING VARIETY SKETCH SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of seven entrants.

**Category 77 OUTSTANDING VARIETY SPECIAL**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries are limited to a maximum of five entrants.

**Area 78 OUTSTANDING SPECIAL CLASS PROGRAM**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and for awards shows and variety event programs, the principal host/performer is also eligible

Entries are limited to a maximum of five entrants.

For awards programs (not honors), not-exclusively-made-for-television variety event programs and classical music/dance programs.

Special Class does not include any program entry that has multiple category eligibility, e.g., a program that has both, variety and nonfiction elements may choose one or the other, but not Special Class.

**NOMINATING PHASES:**

- Nominations 1-3: In each sub-area with a minimum of five entries, the a) top vote-getter with b) a minimum of 25% total voter approval will be nominated. (A sub-area that did not have a minimum of five entries or a minimum 25% voter approval will be eligible in the "Nominations 4-5" phase.)
- Nominations 4-5: The overall two top vote-getters in any of the three sub-areas will be nominated.

PLEASE NOTE: Special Class Program is an area award. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

**Area 79 OUTSTANDING SHORT-FORMAT LIVE-ACTION ENTERTAINMENT PROGRAM**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits and for variety event programs, the principal host/performer is also eligible

Entries are limited to a maximum of six entrants.

This category is open to original short-format primetime programming with an approximate running time of 15 minutes or less and recognizes entries from over-the-air, cable, satellite and internet exhibition.

For web-based programs, the content must reflect primetime programming such as situation comedy, primetime drama, variety and other programs reflecting primetime content; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition categories if and as available.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

Short-Format Live-Action Entertainment Program is an area award. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

**Area 80 OUTSTANDING SHORT-FORMAT NONFICTION PROGRAM**

Emmy(s) to producers whose screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer

Entries are limited to a maximum of six entrants.

Function: To qualify for Emmy eligibility in this category, the entrant must have creative jurisdiction over the entire program. If the series is an anthology of programs from various producers, the entrant *must* have creative jurisdiction specific to the sample program submitted.

This category is open to original short-format nonfiction and documentary programs meeting requirements of the Television Academy's rules for nonfiction including reality and reality-competition and documentary programming generally with an approximate running time of 15 minutes or less and recognizes entries from over-the-air, cable, satellite and internet exhibition.

Web-based programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition categories if and as available.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

Short-Format Nonfiction Program is an area award. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy.

If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

**PLEASE NOTE:** In order to verify entries in Areas 79 and 80, all entries will be reviewed and approved as appropriate for these categories by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences; any entry which is not mutually approved by the Award Committees may not be entered in this category. The decision of the Awards Committees is binding on the entrant.

#### **Area 81 OUTSTANDING CHILDREN'S PROGRAM**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of six entrants.

To qualify as a series, six episodes must air during the eligibility year June 1, 2014 – May 31, 2015.

**SERIES PRODUCERS:** An eligible producer must have worked and have an eligible screen credit for at least 50% of the eligible series episodes.

For an entertainment series or special or a nonfiction series or special designed primarily for children (ages 2-16) in any format (live action, animation, puppetry). The program's target audience is children; however, this does not preclude family viewing. A minimum of six episodes must air within the current eligibility year in order to qualify as a series.

**PLEASE NOTE:** Scripted movies and reality programming are eligible in the television movie category or an appropriate reality category.

**Log line:** Please provide a log line of 50 words or less of the program. Series producers – please provide a log line of 50 words or less that describes the series.

Children's Program is an area award. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least two-thirds approval receives an Emmy. If none of the nominations receives two-thirds approval, the nomination with the highest approval receives the Emmy.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

### **DOCUMENTARY/NONFICTION PROGRAM AWARDS**

**DOCUMENTARY/NONFICTION PRODUCER ELIGIBILITY:** Emmy eligibility will be determined by BOTH title and job function. Both criteria must be met for the entrant to be Emmy eligible.

**Title:** To qualify for Emmy eligibility in this category, the entrant must have one of the following specific on-screen credit: Produced By, Producer, Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer.

**Function:** To qualify for Emmy eligibility in this category, the entrant must have creative jurisdiction over the entire program. If the series is an anthology of programs from various producers, the entrant *must* have creative jurisdiction specific to the sample program submitted.

**The following job functions ARE NOT deemed eligible:**

- Producing only a specific part of the program – such as following an individual or team in the larger story; producing special elements such as challenges; producing video packages that are rolled into the program; producing segment(s) or piece(s) of the overall story without having a significant role in shaping the entire program
- Creating the program concept with no direct involvement in producing the program
- Anyone researching or developing a program, but who does not actually produce it
- Facilitating access to a story; securing the rights; providing resources or expertise
- Coordinating production logistics or elements of the program
- Handling budgetary and financial aspects of the program
- Anyone functioning as a director, writer, editor, cinematographer or in any other craft related role, in which the individual's responsibilities are limited to that craft and not of serving as a producer on the overall program
- Story producers; post production producers
- Executives and producers who are not involved with creatively shaping the overall program, including those who are funding the program but who are not creatively involved in making the program

**PLEASE NOTE: Voting in both the first and final rounds of judging for the documentary/nonfiction special and series categories will be determined solely by the votes of the Documentary peer group.**

**Area 82 OUTSTANDING DOCUMENTARY OR NONFICTION SPECIAL**

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits, and, if approved by the documentary peer group executive committee, the host/narrator

Entries are limited to a maximum of seven entrants

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

Documentary or nonfiction: in-depth and investigational programs primarily comprised of documentary or produced nonfiction content; programs with a unified story and overall show arc; programs which are substantively told with documentary elements or produced nonfiction content. Fact-based dramatic movies are not eligible.

The following devices may be considered acceptable in the documentary/nonfiction category, with the caveat that programs using such devices are subject to review at the discretion of the Peer Group Executive Committee:

- Recreations, including the use of performers or animation, if such recreations are fact-based and used for illustration purposes.
- A set-up environment or event within a documentary/nonfiction program if the purpose of environment or event is to disseminate factual information without reality elements.

Documentary/Nonfiction Specials area excludes all Reality and Reality-Competition programs.

**Log line:** Please provide a log line of 50 words or less. Please no sales pitches.

**Nomination requirement:** A digital upload of the program/episodes will be requested at the point of nomination.

### **Area 83 OUTSTANDING DOCUMENTARY OR NONFICTION SERIES**

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer on at least 50% of the eligible series episodes, and, if approved by the documentary peer group executive committee, the host/narrator

Entries are limited to a maximum of seven entrants

#### **TEAM EMMY option for Documentary/Nonfiction Series:**

If the program relies on a team of producers who do not meet the producing criteria of individual achievement specified above, the producers may opt to enter as a team. In such instances, there will be no recognition of individuals but, rather, of the team's achievement. An Emmy statue will be given to the production company to be picked up on stage by a designated representative. Producers with an Emmy eligible title will have the opportunity to purchase a plaque to honor their contribution.

Documentary series and limited series, including anthology documentary series; in-depth and investigational programs primarily comprised of documentary or produced nonfiction content; series with a unified story and overall show arc; series which are substantively told with documentary elements or produced nonfiction content. A minimum of three episodes must air within the current eligibility year in order to qualify as a series.

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

The following devices may be considered acceptable in the documentary/nonfiction category, with the caveat that programs using such devices are subject to review at the discretion of the Peer Group Executive Committee:

- Recreations, including the use of performers or animation, if such recreations are fact-based and used for illustration purposes.
- A set-up environment or event within a documentary/nonfiction program if the purpose of environment or event is to disseminate factual information without reality elements.

Documentary or Nonfiction Series area excludes all Reality and Reality-Competition programs.

A series with a continuing cast of characters, excluding experts or hosts, is considered a docu-soap and must enter the Reality categories. If the series is the result of an ongoing documentary process, and not the product of reality elements, the program may submit a waiver to be reviewed by the peer group executive committee.

**Log line:** Producers must provide a log line of 50 words or less that describes the series.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

### **Area 84 OUTSTANDING INFORMATIONAL SERIES OR SPECIAL**

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer on at least 50% of the eligible series episodes, and, if approved by the documentary peer group executive committee, the host/narrator

Entries are limited to a maximum of seven entrants

For a series or a special.

Informational programs in which the produced nonfiction elements/stories are supplemental; reports covering entertainment news and current events in a non-documentary format; personality hosted programs; narrated programs, in which narrated content exceeds the other

elements of storytelling; travel logs; red carpet programs; segmented/magazine programs comprised of segments that are not building a unified story and overall show arc; interview formats, including programs with an on-air interviewer. Please note: Programs produced by a network news department are ineligible.

**TEAM EMMY option for Informational Series or Special:**

If the program relies on a team of producers who do not meet the producing criteria of individual achievement specified above, the producers may opt to enter as a team. In such instances, there will be no recognition of individuals but, rather, of the team's achievement. An Emmy statue will be given to the production company to be picked up on stage by a designated representative. Producers with an Emmy eligible title will have the opportunity to purchase a plaque to honor their contribution.

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

**Juried 85 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING**

This award is not meant to duplicate the recognition given documentary/nonfiction programming in the regular categories and areas of the competition; rather, its purpose is to both honor and encourage exceptional achievement in one or more of the traditional components of the filmmakers' art:

1. Profound social impact
2. Significant innovation of form
3. Remarkable mastery of filmmaking technique

Judging criteria will include: filmmaker's expressed vision, compelling power of storytelling, artistry or innovation of craft, and the capacity to inform, transport, impact, enlighten, and create a moving and indelible work that elevates the art of documentary filmmaking.

**Entry procedures:** All applicants for candidacy in this juried award will be required to submit a written statement that expresses the program's qualifications as a Documentary Film with Exceptional Merit.

Both feature-length programs and shorts may be eligible, dependent upon acceptance as a candidate. Acceptance as a candidate by the jury makes the program ineligible to compete in any other documentary/nonfiction special or series program area. (Programs not accepted for candidacy will be notified prior to the distribution of ballots in early June and may opt to enter in a regular documentary/nonfiction category or area.) A series episode accepted as a candidate may not compete as part of its originating series and will not be designated as a series episode. If one filmmaker produces the complete series, then the complete series should be entered. Programs must have aired during the eligibility year (June 1, 2014 – May 31, 2015).

The jury will review the submissions and select up to five nominations. There may be one or no winner.

Emmys to a maximum of four producers.

Eligibility will be established at the time a program is accepted as a candidate.

**Special rules for documentaries submitted into Exceptional Merit in Documentary Filmmaking that would exceed the Television Academy's rules for theatrical release prior to broadcast:**



- The program would have been financed by a company that produces programs primarily for television exhibition.
- The television company would have been creatively involved in the film.
- There was an initial intent/commitment to air the program on television following the Television Academy's rules for national distribution.

**Please note:**

-- Documentaries that exceed (70) days of theatrical release and do not meet ALL of the criteria outlined above would not be eligible for the Emmy competition

-- Documentaries that exceed (70) days of theatrical release must enter the Exceptional Merit in Documentary Filmmaking category; they are not eligible in the Outstanding Documentary and Nonfiction Special or Informational categories.

-- Documentaries that qualify for Exceptional Merit are allowed to enter all craft categories.

-- Documentaries that do not qualify for Exceptional Merit under these rules would not be allowed eligibility into any other program or individual achievement category.

-- The television broadcast/posting of the documentary must occur within one year from the first theatrical screening.

**DIGITAL UPLOAD REQUIREMENTS:** All entries for Exceptional Merit must upload a MP4 file of the program being submitted by May 15, 2015.

Please note: You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io> ) or Filezilla (<https://filezilla-project.org/>)

Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

Please be sure your submitted video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 2GB

MP4 format is preferred

No timecodes, bars & tones

**Please upload only the video file to the below domain, don't upload a folder with files within it. Each entry must be individually uploaded. File name must include the show name.**

**Upload content for Exceptional Merit to:**

Domain: <ftp2.truelogic.it>

Username: documentary

Password: POXU-5641

If you have any questions about the upload process, please e-mail

[emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** The DIGITAL upload is due by May 15, 2015. Any entry submitted without a digital file will be disqualified.

## REALITY PROGRAMS

### **Category 86** OUTSTANDING STRUCTURED REALITY PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes

Entries are limited to a maximum of 10 entrants

For a series (minimum of six episodes) or a special.

For programs that contain consistent story elements that mostly adhere to a recurring structured template.

Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

Log line: Producers must provide a log-line of 50 words or less. For series, please provide a log line that describes the complete series.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

### **Category 87** OUTSTANDING UNSTRUCTURED REALITY PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes

Entries are limited to a maximum of 10 entrants

For a series (minimum of six episodes) or a special.

For programs that contain story elements driven by the actions of characters and lacking a consistent structured template.

Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

Log line: Producers must provide a log-line of 50 words or less. For series, please provide a log line that describes the complete series.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

### **Category 88** OUTSTANDING REALITY-COMPETITION PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes

Entries are limited to a maximum of 16 entrants

For a series (minimum of six episodes) or a special.

Reality-Competition programs include any program with a competition element that gives a prize or title, including game shows.

Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

**Log line:** Producers must provide a log-line of 50 words or less. For series, please provide a log line that describes the complete series.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

## **SOUND EDITING AWARDS**

Nominations are determined by 1) the votes of the full sound editing peer group (top ten vote-getters) and 2) screening panels made up of the sound editing peer group executive committee (whose votes pare the top ten to the top five vote-getters, i.e., the five nominees).

An individual or the identical team may enter multiple achievements in a sound editing category if the achievements are for different programs.

### **DVD REQUIREMENTS:**

One DVD (NOT COPY PROTECTED) is required at the time of entry for the following categories:

#### Category 89

One DVD of the series episode being submitted

#### Category 90

One DVD consisting of two unedited 20-minute sections or one unedited 40-minute section of the movie or the part of the limited series. If preferred, DVD can be the whole movie/limited series part with visible timecode accompanied by instructions that give the start and stop times.

**LABELS:** Label each DVD with:

- program title
- episode title (if applicable)
- category number
- original airdate
- length of submitted DVD
- picture format

### **NOMINATION REQUIREMENTS:**

A master of the achievement will be requested at the point of nomination (July 16). Only nominees will need to submit a QuickTime ProRes File (preferred) or a D5 or HDCAM SR.

The maximum number of sound editors per entry for a series will be six and for longform twelve, with the possibility that the numbers can rise to eight and fourteen respectively if justified by the supervising sound editor.

### **Eligibility for sound editing series entrants is limited to:**

Sound Supervisor (maximum of 1)

Sound Editors (includes ADR, dialogue and sound effects editors, maximum of 6)

Music Editor (maximum of 1)

Foley Artist (maximum of 2)

### **Eligibility for sound editing limited series or movie entrants is limited to:**

Sound Supervisor (maximum of 1)

Sound Editors (includes ADR, dialogue and sound effects editors, maximum of 12)

Music Editor (maximum of 1)

Foley Artist (maximum of 2)

Eligibility for regular series or limited series entries is limited to one episode or part per series per sound house or studio.

**NOTE:** The entry must include the complete sound editing team. Entries received with incomplete teams will be returned to the entrant.

**Category 89 OUTSTANDING SOUND EDITING FOR A SERIES**

For a single episode of a regular series

**Category 90 OUTSTANDING SOUND EDITING FOR A LIMITED SERIES, MOVIE OR A SPECIAL**

For a single part of a limited series, a movie, or a special

**Category 91 OUTSTANDING SOUND EDITING FOR NONFICTION PROGRAMMING (Single or multi-camera)**

For a single episode of a nonfiction/reality series or a special

**Please note:** If a sound editor is additionally credited on a nonfiction/reality program as the sound mixer, he/she can enter either as a sound mixer or editor, but not both.

At the point of entry, each entrant in category 91 must submit in writing the following:

1. Job title
2. Detailed job description
3. Details of significant sound editing contribution to the episode/special submitted
4. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed.

<b>SOUND MIXING AWARDS</b>
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Emmy(s) to a maximum of four mixers. Production and Re-Recording mixers are all eligible. Entrants may appear on multiple entries if the team members change from entry to entry.

An individual or the identical team may enter multiple achievements in a sound mixing category if the achievements are for different programs.

a.) Re-Recording mixers are the primary mixers who contributed substantially to the final mix with control and responsibility for recording the final stems/print master.

b.) Re-Recording and Production mixers on-screen credit must reflect their primary function as a re-recording or production mixer.

Production or Re-Recording mixers may submit a petition for special consideration for the following:

1. If more than four Production or Re-Recording mixers make a significant contribution to the submission.
2. If a mixer other than a Production or Re-Recording mixer makes a significant contribution as one of the four member team. (Other eligible mixers might include Scoring Mixers, ADR Mixers, Foley Mixers, Front of House Mixers, etc.)

Entrants in categories 92, 93, 94, 95 and 96 that require special consideration and review by the Sound Peer Group Executive Committee must, at the time of submission, submit a concise written petition (100 words or less per entrant) detailing the following information for each additional entrant:

1. Job title
2. Detailed job description
3. Confirmation that entrant contributed to the specific episode submitted
4. Details of significant sound mixing contribution to the episode submitted
5. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed

Entrants requesting special consideration need to have their required petition submitted at the time of entry.

Please note: A review panel of the Sound Peer Group Executive Committee shall review all entries and petitions to determine eligibility. At the point of nominations the Sound Peer Group Executive Committee will ONLY consider omissions of production mixers and post-production mixers.

**NOMINATION REQUIREMENTS:**

A master of the achievement will be requested at the point of nomination (July 16). Only nominees will need to submit a QuickTime ProRes File (preferred) or a D5 or HDCAM SR.

**Category 92 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)**

For a single episode of a regular series

**Category 93 OUTSTANDING SOUND MIXING FOR A LIMITED SERIES OR A MOVIE**

For a single part of a limited series or for a movie

PLEASE NOTE: An awards area is non-competitive. Each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval) receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

**Area 94 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION**

For a single episode of a regular series

**Area 95 OUTSTANDING SOUND MIXING FOR A VARIETY SERIES OR SPECIAL**

For a single episode of a live or recorded regular series or special, including animated specials

**Category 96 OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING (Single or multi-camera)**

For a single episode of a nonfiction/reality series or a special

**Please note:** If a sound mixer is additionally credited on a nonfiction/reality program as the sound editor, he/she can enter either as a sound mixer or editor, but not both.

<p><b>SPECIAL VISUAL EFFECTS AWARDS</b></p>
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The Special Visual Effects Emmys are awarded to recognize outstanding achievement and innovation in the art of both digital Visual Effects and mechanical Special Effects.

**Category 97 OUTSTANDING SPECIAL VISUAL EFFECTS**

This award is to honor the overall achievement of the special visual effects within effects driven programs or series episodes where special visual effects are routinely present, essential to the storytelling, easily identifiable, and could not have been produced without the integration of special visual effects into the production.

Programs in this category could include shows dealing with space travel, supernatural, creatures, fantasy themes, super hero powers, and/or CG or puppeteered creatures, etc., and have extensive use of computer graphics, virtual sets (environments, which are created almost entirely in the computer, and could include performers shot on green or blue screen), and large-scale pyrotechnic and mechanical special effects.

**Category 98 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SUPPORTING ROLE**

This award is to honor the overall achievement of the special visual effects in programs or series episodes, where those effects are used on a more modest scale, play a supporting role contributing to the storytelling, and are often photorealistic and invisible to the viewer. A supporting program may include set extensions, (the creation, enhancement or augmentation of a practical location or physical set), sky replacements, atmospheric phenomenon, scientific

visualizations, crowd replication, fire, smoke elemental enhancement, and similar effects. Supporting SVE programs use their effects more sparingly to help create the setting, environment, or mood of a given scene, or to illustrate a scientific principle, but the program does not require the use of special visual effects to tell the story.

#### RULES AND PROCEDURES FOR BOTH CATEGORIES:

Programs may enter individual episodes in either category, regardless of program length or number of episodes that aired, providing that the program meets the criteria of the category. However, an “effects driven” program (as described above in Category 97) may not enter their invisible or supporting effects in Category 98.

Programs may submit up to two episodes per category, provided that each of the nine named entrants for each episode are completely different.

The Special Visual Effects Peer Group Executive Committee (PGEC), in consultation with the Primetime Awards Committee, reserves the right to change an entry's category or disqualify it, should they feel that the entry was submitted in the wrong category.

Fully animated programs and main title sequences are not eligible in either Category 97 or 98.

**Please note:** As part of the entry vetting process, the Special Visual Effects Peer Group Executive Committee may disqualify any entry from competition which clearly does not represent state-of-the-art work in the special visual effects field and does not exhibit the level of excellence expected in Emmy nominees in these categories. An entry may only be removed by a majority vote of PGEC members present at the vetting session. PGEC members who are in competition with their own entries may not vote. If an entry is removed from competition, the entry fee will be refunded.

**Please note that only members of the SVE peer group who were eligible to vote in the nomination round are eligible to vote in the final round.**

Emmy statues are awarded to the principal contributors directly involved with and primarily responsible for the visual effects achievement.

Up to nine individuals may be included on the entry however; the following rules and guidelines apply:

- An entry may include no more than four **management positions** [Visual Effects Supervisors and/or Visual Effects Producers and/or **Visual Effects Coordinators**] total, among the nine entrants.
- Any entry where the Special Effects and/or Creature Effects play a significant role must include the relevant department heads. Special Effects Supervisors do not count towards the maximum number of overall Visual Effects Supervisors.
- Entries should include representatives of the hands-on artists, special effects technicians, and support staff that executed the work in addition to the supervisors who managed them.
- Entries must be composed of the key and principal contributors to the program and the relevant entrants' job titles should be reflected proportionally to their significant contribution(s).
- Entries, which do not include the principal contributors or hands-on artists, may be asked to justify this exclusion in writing.
- Entrants must be in job categories which are eligible for membership in the Special Visual Effects peer group.

The Primetime Awards Committee, in consultation with the Special Visual Effects Peer Group Executive Committee (PGEC), reserves the right to confirm or deny the eligibility of the entrants based on their contributions. **Eligibility may also be denied for any entrant who fails to follow the rules and guidelines.**

**VIDEO SUBMISSION MATERIALS: Entries are submitted via digital file upload.**

**Below are the specifications for uploading your video to our platform. Please be sure your submitted video conforms to these parameters:**

**Video: 1920x1080 progressive**  
**Frame Rate: 23.976**  
**Codec: H.264**  
**File Extension: .mp4**  
**Bit rate: 6-8 MB**  
**Audio: AAC, stereo, 192-320 kbps, 44-48 kHz**  
**Aspect Ratio: As aired (pillar box if 4:3 material)**  
**File Size: Must be less than 2 GB**

**FORMAT:**

- **No bars and tone**
- **Slate (optional)**
- **Program material as aired**
- **Before-and-after material (optional)**

Please note: You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io> ) or Filezilla (<https://filezilla-project.org/>) Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

**Upload video file for Special Visual Effects to:**

Domain: <ftp2.truelogic.it>  
Username: visualeffects  
Password: ASDL-8529

**Upload video file for Special Visual Effects in a Supporting Role to:**

Domain: <ftp2.truelogic.it>  
Username: visualeffectssupp  
Password: HGZS-3742

If you have any questions about the upload process, please e-mail [emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** Digital uploads must be submitted by May 15, 2015.

**VIDEO INSTRUCTIONS:** Entries shall be no more **than a total of 7 minutes** in duration. Submissions incorporating effects from more than one episode are not allowed. Entries may be edited to highlight the key visual effects of the program within their dramatic context. Each entry must be "as aired" with sync audio and surrounding shots in their correct order. Clip reels with soundtrack embellishments or individual effects shots edited out of context are not allowed.

For series, two-hour pilots or special extended length episodes may be submitted as a single episode, provided that they originally aired in one continuous time block with a single main title card and a single end credit roll. A two-parter, each part with its own main title and end credits, cannot be entered as a single, extended-length episode; rather, each part is considered a stand-alone episode.

Each submission may include up to 3 minutes of "before & after" material, demonstrating visually how the work was achieved. The complete "before & after" section must follow the complete "as aired" section after 2 seconds of black, and must be included within the 7 minute total submission length. This "before & after" section may not include any on-camera interviews or "talking heads," but may be accompanied by music and/or voice-over narration. The "before & after" section may demonstrate only the shots which were shown in the submission's "as aired" section.

You may include a slate with the name of the entry at the head of the submission. No other slate, title card, or superimposed text shall be included within the body of the submission that wasn't as originally aired, but may be included in the "before & after" section only to better illustrate the creative process. The entry may not include the names of any entrants, Special Visual Effects facilities, or company logos. This includes the slate at the beginning and within the before & after material.

Do not combine multiple entries into a single **digital video file**. Each entry must be presented on its own separate **digital video file**. File name must include the show name.

#### **WRITTEN SUBMISSION MATERIALS:**

Each entry may also include a brief written description of the program's visual effects that corresponds to the entry video. This is especially important for entries which do not include before & after material in their video presentation. This document may contain visual representations of how the effects were accomplished, and it may include storyboards, diagrams and still photographs that pertain specifically to the shots being described. **The written material must not include the names of any entrants, Special Visual Effects facilities, company logos nor any cast or crew names. Character names are acceptable within a description, but the emphasis must be on the work and not any individuals.** It is recommended that entrants use large text, emphasizing pictures instead of words, and focus on the key achievements in a concise and informative manner.

A PDF of the written material must be uploaded to the entry and will be made available to the SVE members.

## **STUNT COORDINATION**

### **Category 99 OUTSTANDING STUNT COORDINATION FOR A COMEDY SERIES OR VARIETY PROGRAM**

Emmy to credited stunt coordinator

For a series body of work during the current eligibility year in a comedy series or variety program that meets the program eligibility requirements for Comedy Series, Variety Talk Series, Variety Sketch Series or Variety Special. (Excludes documentary/nonfiction/reality programming).

PLEASE NOTE: Stunt Coordinators entering in category 99 are required to submit a reel, not to exceed **5 minutes** in length, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2014 – May 31, 2015) for the series. Stunt Coordinators must only pull clips from the series episodes that they solely coordinated and received Stunt Coordinator credit verifiable by the Producer and contracted as such.

A stunt coordinator may enter multiple achievements if the achievements are for different programs.

### **Category 100 OUTSTANDING STUNT COORDINATION FOR A DRAMA SERIES, LIMITED SERIES OR MOVIE**

Emmy to credited stunt coordinator

For a series body of work during the current eligibility year in a drama series, limited series, movie or a dramatic special, that meets the program eligibility requirements for Outstanding Drama Series, Outstanding Limited Series or Outstanding Television Movie. (Excludes documentary/nonfiction/reality programming)

PLEASE NOTE: Stunt Coordinators entering in category 100 are required to submit a reel, not to exceed **5 minutes**, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2014 – May 31, 2015) for the drama series. Stunt Coordinators must only pull clips from the series episodes that they solely coordinated and received Stunt



Coordinator credit verifiable by the Producer and contracted as such. Submissions for limited series and movies are also not to exceed **5 minutes**.

Limited Series:

If the stunt coordinator is credited on all limited series parts, you may submit from all sequences of the limited series as long as the above guidelines are followed. Additionally, you MAY omit nonessential material, stunt(s), and/or stunt sequence(s).

Please note: The content of the reel MUST NOT include the prelude to the episode (teaser).

A stunt coordinator may enter multiple achievements if the achievements are for different programs.

**ADDITIONAL ENTRY INSTRUCTIONS AND RULES FOR STUNT COORDINATORS:**

- If longer than **5** minutes the submission will be returned for editing at the discretion of the Television Academy.
- Individuals and production companies can submit on behalf of a stunt coordinator.
- Credited stunt coordinator has final say on submission and edit.
- The submission may contain a stunt(s) and/or stunt sequence(s).
- You may omit non-essential material or stunt(s) and/or sequences(s).
- You may NOT add any non-original as aired material.
- No internal editing or enhancements may be made to the submission, i.e. sound/photo edit, slow motion enhancements, frame edits, etc.
- You may NOT change the order of which the material was originally aired. This applies to all entries.
- For questions or clarification please contact your stunt peer group governors or the awards department.

**DIGITAL UPLOAD REQUIREMENTS:** All stunt entries must upload a MP4 file of the reel being submitted by May 15, 2015. Please be sure your submitted video conforms to these parameters:

Please note: You will need to download a FTP client in order to access the FTP.

Two options are Cyberduck (<http://cyberduck.io> ) or Filezilla (<https://filezilla-project.org/>) Both are free and should only take a few minutes to download. You will then be able to enter the FTP information and drag and drop your submissions into the folder for upload.

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 2GB

MP4 format is preferred

No timecodes, bars & tones

Please upload only the video file, don't upload a folder with files within it. Each entry must be individually uploaded. File name must include the show name.

Stunts for Comedy Series or Variety Programs:

Domain: <ftp2.truelogic.it>

Username: stuntscom

Password: RETS-4134

Stunts for Drama Series, Limited Series or Movies:

Domain: <ftp2.truelogic.it>

Username: stuntsdram

Password: GZPJ-8821

If you have any questions about the upload process, please e-mail

[emmysfyc@televisionacademy.com](mailto:emmysfyc@televisionacademy.com).

**DEADLINE:** The DIGITAL upload is due by May 15, 2015. Any entry submitted without a digital file will be disqualified.

<p style="text-align: center;"><b>TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL AWARDS</b></p>
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Emmy(s) to technical director, electronic camera operators, senior video control

Eligible entries must be multiple electronic camera achievements utilizing any electronic camera format. Entries must include electronic camera operators, but may not necessarily include a technical director and/or senior video control, if these functions were not represented in the production of the entry.

Any member of the technical team may submit an entry, but the entrant must submit the complete team. Entries received with incomplete teams will be returned to the entrant for completion.

Any multiple electronic camera program entering the competition that has a director of photography, cinematographer, lighting director, or lighting designer in the credits, and meeting the previously stated requirements, is eligible.

PLEASE ALSO NOTE THE RULES FOR CINEMATOGRAPHY AWARDS

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

**Please note: Work on pre-recorded packages within a show is not eligible and cannot be included in an entry.**

**Area 101 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SERIES**

For a single episode of a regular series

Entries are limited to a maximum of 11 entrants.

Entries in this category will be recognized in two genres: Half-hour shows and one-hour (or more) shows. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

**Category 102 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A LIMITED SERIES, MOVIE OR A SPECIAL**

For a single part of a limited series, a movie (shot non-film style), or a special

Entries are limited to a maximum of 20 entrants.

## WRITING AWARDS

An individual or the same team may enter multiple achievements in a writing category if the achievements are for different programs. WGA percentage rules still apply (see below), however, those submitting for a comedy or drama series category may choose to put their credit percentages toward one entry, per series, per category.

WGA entry rules pertaining to team size restrictions are applicable in comedy and drama series. Entrants must have, either by themselves or in conjunction with other story or teleplay writers, at least 50% credit-share of the entered program.

Some possible combinations:

Sole writing credit = 100% for sole writer;

2-person shared writing credit =  $100\%/2 = 50\%$  for each writer;

Teleplay credit for 1 writer and story credit for 1 writer = 60% for teleplay writer and 40% for story writer;

2-person shared writing credit for a teleplay and 2-person shared story credit =  $60\%/2 = 30\%$  for each teleplay writer and  $40\%/2 = 20\%$  for each story writer.

Entrants can put their credit percentages toward only one entry, per series, per category.

**ANIMATION WRITERS:** Eligible, credited animation writers who opt out of the program's team entry and/or is not one of the credited writers on the program's submitted episode, may elect to enter in this category. Please note that a writer may not have dual eligibility in both animation and writing categories for the same episode or special. However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category. Writing teams must remain a team and may not split their entry. *Please see the Rules Book under Animation Awards for more complete information.*

**SCRIPTS REQUIRED AT THE POINT OF NOMINATION (JULY 16):** For writing categories 103 (comedy series), 104 (drama series) and 105 (limited series/movies), the writer's choice of the best version (not necessarily the final version) of the script (PDF) will be needed by July 20 if the achievement is announced as a nominee on July 16. The PDF will be made available to the voters. Specific information will be sent at the point of nomination.

Emmy(s) to writer(s) of teleplay and story

### **Category 103 OUTSTANDING WRITING FOR A COMEDY SERIES**

For a single episode of a regular comedy series

### **Category 104 OUTSTANDING WRITING FOR A DRAMA SERIES**

For a single episode of a regular drama series

### **Category 105 OUTSTANDING WRITING FOR A LIMITED SERIES, MOVIE OR A DRAMATIC SPECIAL**

Eligibility clarification:

- For a complete limited series (if credited with writing all parts), or for a single part of a limited series (if credited with writing one or more but not all parts), or for a movie, whether the writing is an original teleplay or an adaptation or a dramatic special
- For one writer or team credited with all limited series parts: eligibility is for complete limited series.
- For one writer (or team) credited with one limited series part: eligibility is for the one limited series part.

- For one writer (or team) credited with more than one but not all limited series parts: eligibility is for one limited series part (entrant(s) must choose).
- For the writer (or team) of a made for television movie.
- For the writer (or team) of a dramatic special.

**Category 106 OUTSTANDING WRITING FOR A VARIETY SERIES**

For a single episode of a regular variety series

NOTE: Entry is limited to a single entry per variety series, with the episode chosen by the head writer in consultation with the eligible team writers (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel).

**Category 107 OUTSTANDING WRITING FOR A VARIETY SPECIAL**

For a variety special

<b>NONFICTION WRITING AWARD</b>
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**Category 108 OUTSTANDING WRITING FOR NONFICTION PROGRAMMING**

For a single episode of a nonfiction series or for a special

Emmy(s) to writer(s) whose on-screen credit is writer or written by  
(Eligibility is limited to the narrative writer. Story outlines are not eligible)

**Entries are limited to a maximum of three entrants.**

**Please note: Petitions will be accepted and reviewed for special circumstances.**

A digital upload of the script must be submitted by the entry deadline (May 4).

Eligibility for this individual achievement category is limited to informational, nonfiction, documentary, reality and reality-competition programming.

<b>ADDITIONAL JURIED AWARDS</b>
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<b>THE GOVERNORS AWARD</b>
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Entries are made by the Board of Governors, the Governors Awards nominating committee or individuals, who may suggest recipients in a letter to the Television Academy Chairperson. Letters must be received by May 31.

During each year, the Board of Governors of the Television Academy shall, at the Annual Emmy Awards Presentation during each year, grant one (1) award (the Governors Award) to an individual, company, organization or project for outstanding achievement in the arts and sciences or management of television which is either of an accumulative nature or so extraordinary and universal in nature as to go beyond the scope of the Emmy Awards presented in the categories and areas of achievement.

<b>SYD CASSYD FOUNDERS AWARD</b>
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The Syd Cassyd Founders award was established to honor not only Mr. Cassyd as founder of the Academy of Television Arts & Sciences, but also the award is intended to honor those Television Academy members who have made a significant positive impact on the Television Academy through their efforts and service over many years of involvement.

Members of the Executive Committee nominate and choose the recipient, with a final approval from the Board. The Executive Committee's decision must be unanimous. If no candidate gets unanimous approval, there is no award that year. The Television Academy Chairperson of the board is not eligible for the award while in office.

### **BOB HOPE HUMANITARIAN AWARD**

The Bob Hope Humanitarian award was established to honor a member of the telecommunications industry whose philanthropic efforts exemplify Bob Hope's own decades-long altruism and positive impact on society. The award is given by the Television Academy and the Bob and Dolores Hope Charitable Foundation.

### **OUTSTANDING ACHIEVEMENT IN ENGINEERING DEVELOPMENT**

A jury of television engineers considers all engineering developments which have proven their efficacy during the awards year and determines which, if any, merit an Emmy statuette or an Emmy plaque. The entry deadline is May 31, 2015, and entry forms will be available at [televisionacademy.com/downloads](http://televisionacademy.com/downloads) in mid-April, 2015.

Engineering awards may include: Charles F. Jenkins Lifetime Technical Achievement Award; Philo T. Farnsworth Corporate Achievement Award; Emmy statuette, Emmy plaque or certificate.

### **THE TELEVISION ACADEMY HONORS**

The Television Academy created The Television Academy Honors to recognize "Television with a Conscience," achievements in programming that explore issues of concern to our society in a compelling, emotional and insightful way. Programming and programmers who enlighten and educate, create awareness and motivate positive change on important social and health issues will be honored.

The Television Academy Honors is not a new category of Primetime Emmy® Award; it is separate and distinct from Emmy's recognition of television excellence. Entry forms and instructions will be available in December 2015.

## **APPENDIX I**

### **PROGRAM AWARD PRODUCER ELIGIBILITY GUIDELINES** (Excludes Documentary or Nonfiction Programming)

A priority of the Television Academy is preserving the value of the Emmy Award and insuring that those who are most deserving and actively involved are the ones honored with nomination.

Toward that end, the Television Academy has implemented a process by which eligibility is established, and determines and verifies the factors of credit and function. The Television Academy's goal is to be as inclusive as possible, while maintaining the diligence that is necessary to preserve the integrity of the Emmy Award.

#### **ELIGIBILITY**

Producer eligibility is determined by a combination of credit and function. To be eligible for nomination, each producer must submit a completed application. The process verifies that all nominees meet the following criteria:

1. **Credit** – The individual must receive an on-screen credit of: Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced By and, in the case of a series, receive that credit on at least 50% of the episodes aired in the current eligibility year.

2. **Function** – To be eligible, a producer must have substantial or final control over creative and financial aspects of the production such as: creating, selling, casting, staffing, pre-production, production and post-production. On a series, the individual must perform these producing functions on at least 50% of the episodes aired in the current eligibility year.

3. **Consulting Producers** – In exceptional cases, producers credited with a "Consulting Producer" title on a majority of the episodes of a Comedy or Drama Series/Special originally produced during the eligibility period may be deemed eligible for awards consideration if they function at a senior level of producers on a full-time basis but, due to internal production practices, received a credit of "Consulting Producer."

In order to ensure a comprehensive and objective review of the "Consulting Producer" credit exception request, The Television Academy will seek eligibility recommendations from the Producers Guild of America (PGA). The Guild requires that all producers credited with eligible titles submit an "Eligibility Form," which confirms their voluntary participation in the determination process. Because the Emmy is granted only by the Television Academy, final eligibility determinations remain at the sole discretion of the Television Academy.

The following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e. studio executives, network executives, etc.)
- Professional Representatives (unless they qualify under Function #2 above)
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

In Comedy and Drama series, full time Executive Producers who have final creative authority over the writing process on at least 50% of the eligible episodes and Writer-Producers who perform verifiable producing services, as stated above, on multiple episodes, may be eligible. A producer, who also has received a "Created By" credit, but no longer works full time on the series, will be eligible as long as that producer meets the eligibility criteria on at least 50% of the eligible episodes in the first season of the series.

If, at the end of the vetting process, eligibility is a "close call," the committee will err on the side of inclusion.

4. **Producing Team Size Caps** – The maximum size of the eligible show producing team is based on the average team size of eligible producers in the category over a prior five-year period. Vetted producers are then sequenced by function. Any exception to these limits would be based on the determination that all the members of the proposed team meet the highest level of the function criteria.

#### APPEALS PROCESS

Any producer who does not qualify can appeal. It will be the responsibility of the producer to provide verifiable documentation demonstrating that they meet the eligibility criteria.

## APPENDIX II

**Note:** All national active peer groups vote in all program categories (excluding documentary/nonfiction programs and animated programs).

### PEER GROUP

### ADDITIONAL BALLOT(S)

Animation

Animated Programs

Art Directors/Set Decorators

Art Direction

# PRIMETIME RULES AND PROCEDURES

Casting Directors	Casting Host of Reality or Reality-Competition <b>Performer</b>
Children's Programming	Program only
Choreographers	Directing Nonfiction Directing (No ballots for choreography entries. Nominations are determined by screening panels.)
Cinematographers	Cinematography
Commercials	Commercial
Costume Design and Supervision	Costume
Daytime Programming	Host of Reality or Reality-Competition
<u>Directors</u>	Directing Nonfiction Directing <b>Casting</b> <b>Stunt Coordination</b>
- Associate Directors	Program only
- First Assistant Directors	Program only
- Script Supervisors	Program only
- Stage Managers	Program only
- Unit Production Managers	Program only
Documentary	Documentary/Nonfiction Program ballot Nonfiction individual achievements
<u>Electronic Production</u>	
- Electronic Camera	TD/Cam/Video Lighting
- Videotape Editors	Picture Editing Nonfiction/Reality Picture Editing
- Lighting Directors	TD/Cam/Video Lighting
- Engineering	Program only
- Technical Directors	TD/Cam/Video Lighting
- Video Control	TD/Cam/Video Lighting
- Technical Operators	Program only
Interactive Media	Interactive
Makeup Artists/Hairstylists	Makeup/Hairstyling
Motion & Title Design	Main Title Design
Music	Program only (No ballots for music entries. Nominations are determined by screening panels.)
Performers	Performer <b>Stunt Coordination</b>

# PRIMETIME RULES AND PROCEDURES

Picture Editors	Picture Editing Nonfiction/Reality Picture Editing
Producers	<b>Casting</b> Host of Reality or Reality-Competition
Production Executives	Host of Reality or Reality-Competition
Professional Representatives	Host of Reality or Reality-Competition
Public Relations	Program only
Reality	Nonfiction/Reality Individual Achievements Host of Reality or Reality-Competition
Sound Editors	Sound Editing Nonfiction Sound Editing
Sound Mixing	Sound Mixing Nonfiction Sound Mixing
Special Visual Effects	Special Visual Effects
Stunts	Stunt Coordination
Television Executives	Host of Reality or Reality-Competition
Writers	Writing